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A

MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS,

A METHOD OF LEARNING TO SING AT SIGHT

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BY

RICHARD MANN.

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PREFACE.

THE following work is intended principally for the use of School-masters and Choir-trainers, especially amateurs.

It has been the object of the Author to introduce only so much theory as is absolutely necessary, with as few technical terms as possible, and this simply in elucidation of a series of progressive exercises.

Directions for the use of the Choir-trainer have been inserted in the hope that they will make up, in some degree, for any want of experience on his part.

By using numbers to represent the notes of the scale, the Author believes he obtains all the advantages to be derived both from the old system of solmisation (that of always calling the key-note Do), and the more modern and more popular French system (that of calling a particular sound Do).*

He is convinced that by the following plan an untrained choir or school may be taught to read simple music at sight in a comparatively short time, and with far less trouble than is taken in teaching it by ear.

Most of the exercises have been written for this work: those by Dr. Nares and S. Webbe (the celebrated glee writer) have long been out of print; the Author feels it a great privilege to be able to reintroduce them to public notice. In conclusion, he has to thank the Rev. Sir F. A. Gore Ouseley, Bart., the Rev. John Hampton, Dr. Stainer (Organist of St. Paul's Cathedral), Messrs. B. Blyth, F. Helmore, and W. A. Barrett, for their advice and assistance, and to acknowledge the kindness of the late Mr. John Wass in allowing him to take exercises from his valuable book on Singing.

Cirencester.

* If the Choir-trainer wishes to teach on the former system, he can do so simply by substituting Do, RE, MI, FA, SOL, LA, SI, for 1, 2, 3, 4, 5, 6, 7; and C, D, E, F, G, A, B, for Do, RE, MI, &c.

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A MANUAL OF SINGING.

INTRODUCTION.

As the success of a choir mainly depends upon the experience, patience, and tact of the choir-trainer, it is hoped that the following hints for his guidance will be found useful.

Never tell your pupils that singing is an easy accomplishment; commence rather with a statement of its difficulties. At the same time assure them that steady hard work will be certainly crowned with success.

Keep your choir in a good humour with themselves; never let them get sulky at their own failures; rather stop with the lesson half-finished.

A word of encouragement or praise from you will never be thrown away.

Vary the lesson as much as possible, and be careful during the practical part to rest the voices in turn.

Let there be no break in the work from the beginning to the end of the lesson. The attention of the pupils will thus be retained, and all laughing or talking avoided.

Teach but a small portion of theory each time, and repeat *that* over and over again, that it may be learnt thoroughly.

USE THE THEORY TO EXPLAIN THE EXERCISES, NOT THE EXERCISES TO ILLUSTRATE THE THEORY; THE PRACTICAL PART IS THE PRINCIPAL.

Make your pupils feel at the end of the lesson that they have learnt something fresh, and made some progress, however slight.

At the commencement of every lesson, go through some portion of the theory previously taught, adopting the system of question and answer. Take particular care to use as nearly as possible the same form of words in propounding the question each time.

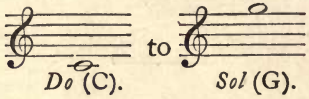
Begin the practical part by pointing out an exercise from the ladder or scale. The amount to be taught in a lesson can only be settled by you. The length of the lesson should not be great at first; one hour is ample.

Explain to your choir that your object is *to teach them to utter any sound they see represented on paper or black-board within the compass of their respective voices;* so that by practice they may sing "at sight" music they have never seen before, as easily as they now read a new book.

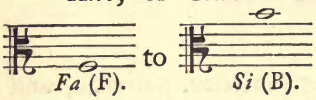
You will find a black-board quite indispensable.

Of the Registers of Voices.—To assist you in classifying the voices in your choir, the following table of registers is given. Be very careful not to judge of a voice solely by the highness or lowness of the sound it can produce. The principal test must be the *quality* of those sounds.

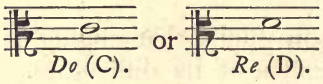
Treble, or *Soprano*, is the voice of females or boys. It ranges from



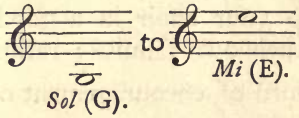
Alto, or *Counter Tenor*, is the highest of men's voices. It ranges from



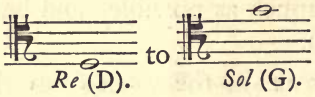
The upper notes are usually sung in what is called the "falsetto voice," the lower in the "chest voice." These two change from the one to the other about the notes



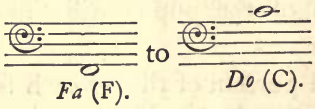
As this voice is rare in village choirs, it is usual to employ the lowest voices of females or boys, which is called *Contralto* instead. It ranges from



The Tenor Voice ranges from



The Bass Voice ranges from



The Baritone is a voice which ranges lower than the Tenor and higher than the Bass by about two notes. The quality is like the Bass, though not so full. Most Baritone voices should sing the Bass part.

Of the Cultivation of Voices.—You must keep in mind the following hints as to the position of the body, &c., that you may correct your pupils' faults before they grow into bad habits.

The body should be held in a perfectly easy and natural posture, not put into any forced attitude.

The voice must come freely from the chest, the sound being hindered neither by the tongue, teeth, nor lips.

The tongue should lie flat in the mouth, the tip lightly touching the lower teeth. The mouth should be opened, as in smiling (always *before*, and not *after*, beginning the note), its position that which it naturally takes in saying the word "Ah!"

The lower jaw must not be thrust forward; in fact, all contortions of the face must be avoided. Exercises for the formation of the voice will be found in the Appendix. They should be sung at the commencement of every practice to the word "Ah!" Trebles may sing with the Tenors, and Altos with the Basses.

Of the Pronunciation of Words.—The pronunciation of words in singing must be much more distinct than in speaking. This rule applies more especially to words beginning or ending with a consonant. Do not allow "ige" to pass for "age," "moy" for "my;" or, a still more common fault, the running one word into another, singing, for instance, instead of "was on the foaming wave," "*waszon* the foaming wave," "the bra*ves-tof* the brave," instead of "the bravest of the brave." Be careful with such words as "poor," "found," &c., that the first vowel sound be dwelt on until just leaving the note.

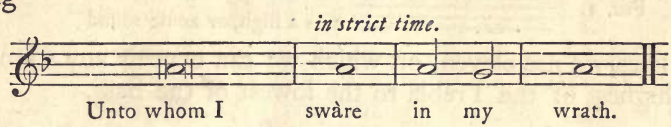
The word "the" is pronounced as though written "thee," before all words beginning with a vowel; and as "thĕ"* before words beginning with a consonant: "Thee Angel," "Thĕ Lord."

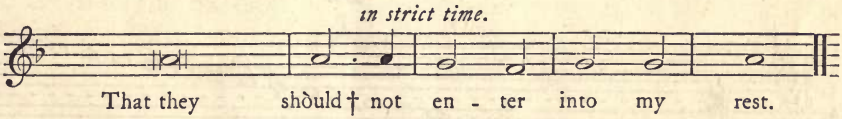
Whilst singing, take breath quietly, without gasping, and be sure not to mar the meaning of a sentence by taking breath in a wrong place, such as in the middle of a word, or between an adjective and a substantive.

Of Chanting.—The easiest way to teach your pupils to chant well is to make them sing all but the recitation on the first note of each half of the chant in strict time, commencing the strict time on the last accented syllable of the reciting note, thus:—

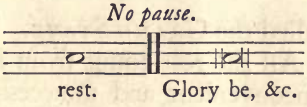
Unto whom I swàre | in my | wrath:

should be sung





And commence the next verse on the down beat, thus:—



It does not matter whether the chanting is fast or slow, there should be no pause between the verses.

* The "e" pronounced like "u" in the word "nut."

† This accented syllable should always be held on three parts of the bar.

Chapter I.—THE STAVE.

Music may be considered as a language whose alphabet consists only of seven sounds.

The names of these sounds are:—

Do, Re, Mi, Fa, Sol, La, Si.

pronounced

Doh, Ray, Mee, Fah, Sol, Lah, See.

This alphabet must be learned thoroughly as a foundation.

It would be well to add an eighth name (the same as the first), and to make the pupils commence on any of the seven sounds for the first, thus:—

Sol, La, Si, Do, Re, Mi, Fa, Sol.

or

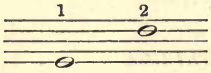
Re, Mi, Fa, Sol, La, Si, Do, Re.

Repeat the same backwards, that this alphabet may be known in all its changes.

These sounds are expressed on paper (or black-board) by characters called NOTES.

The notes are placed on parallel lines, and their position thereon shews whether they are to be sung high or low. For instance:

Fig. 1.

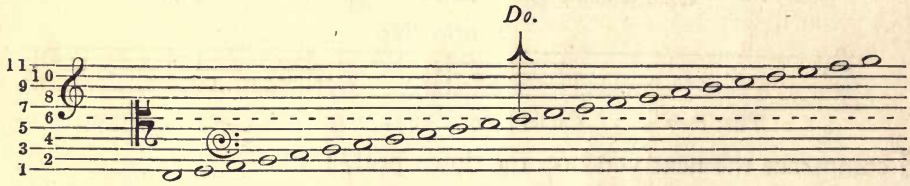


1 is a low, or grave sound

2 is a high, or acute sound

Of these lines we use eleven, on which we can express any sound in common use, from the highest of the Treble to the lowest of the Bass.

Fig. 2.



These eleven lines are called the Grand Stave. The name of the note on the middle (dotted) line is *Do*. All the rest count from it, ascending and descending.

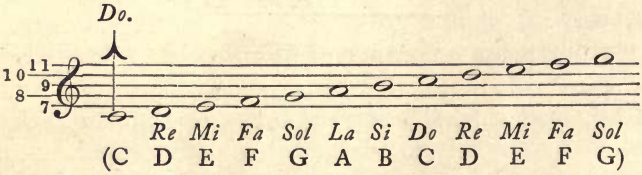
As it would be both inconvenient and unnecessary to use the Grand Stave, five lines being generally sufficient to contain all the notes that can be sung by each of the different kinds of voice, a choice is made of those lines that best suit each peculiar voice.

That we may know the individual lines when the stave is thus cut up, the fourth, sixth, and eighth are distinguished by marks called CLEFS.

That on the eighth is called the Treble clef, because the Treble voice being the highest, uses the top five lines.

In every case the clef appears at the beginning, thus:—

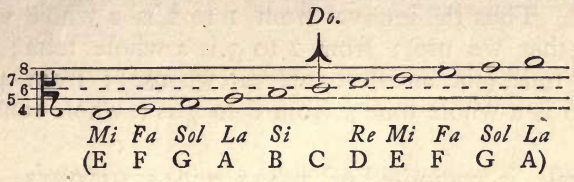
Fig. 3.



The clef on the sixth line (the dotted line) is called the Alto or Tenor clef, because the middle lines are used by the Alto and Tenor voices.

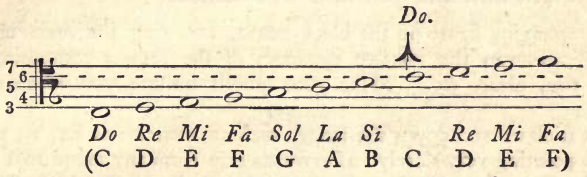
The Alto voice uses the middle five lines of the Grand Stave. They appear thus:—

FIG. 4.



The Tenor voice uses a line less above, and one more below the dotted line, thus:—

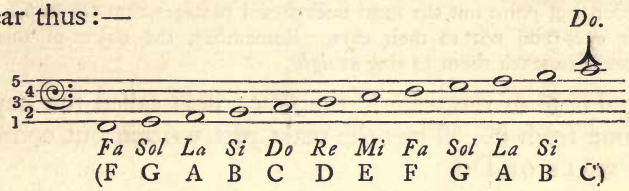
FIG. 5.



The clef on the fourth line is called the BASS CLEF, because the Bass voice, the lowest of men's voices, uses the bottom five lines.

They appear thus:—

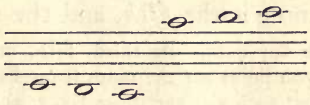
FIG. 6.



The clefs are sometimes called after the names of the lines on which they stand. Thus, the Treble is called the SOL CLEF; the Alto or Tenor the DO CLEF; the Bass the FA CLEF.

If higher or lower sounds are required for any of the voices than their respective five lines will express, the other lines of the Grand Stave are added in this way:

FIG. 7.



The short lines are called LEGER LINES.

Before anything else is done, the names of the lines and spaces of the Grand Stave should be learnt thoroughly, each voice taking particular care of its own five lines. The Altos and Tenors have very often to use the Treble five lines. When this occurs with the latter, it must be understood that every sound uttered is eight notes, or, as it is more commonly called, an "octave" below that written.

N.B.—The middle line of the Grand Stave is here dotted only to shew its position in the different sets of five lines.

CHAPTER II.—THE SCALE.*

The commonest succession of sounds we use is called a SCALE.

The commonest scale is the Diatonic Major Scale.

It consists of eight sounds, the eighth bearing the same name as the first.

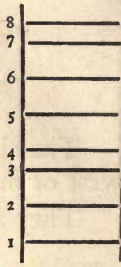
Sing the major scale, calling the sounds "one," "two," &c.

* The various kinds of scales will be explained hereafter.

The distance from sound to sound, which is called the INTERVAL is not th same throughout. Thus the interval from 1 to 2 is a whole TONE (the smalles interval but one that we use); from 2 to 3 is a whole tone; from 3 to 4 is SEMITONE, or half tone, (the smallest interval we use); from 4 to 5 is a whol tone; from 5 to 6 is a whole tone; from 6 to 7 is a whole tone; from 7 to 8 i a semitone.

Thus our scale is composed of TONES and SEMITONES, the latter fallin between the 3rd and 4th and the 7th and 8th sounds.

FIG. 8.



Write out the accompanying figure on the black-board, and sing the scale up and down; point out the difference in the relative distances of the sounds composing the scale. Call them *one, two, three,* &c. Make your pupils imitate you as nearly as possible.

Then point with a stick up and down the ladder such an exercise as Ex. 1., avoiding *all* skips at first, and pointing very slowly: afterwards skip from any sound to 1 or 8, and point quicker. These two sounds (1 and 8) should be learnt by heart by the pupils, who should be able to sing either at request. Now write out the scale of *Do,* putting the figures under the notes, and point out the same kind of exercise from it. Follow no regular order, but point out the most unexpected passages, that the pupils may get to trust to their eyes and not to their ears. Remember, the object of this and all succeeding exercises is to teach them to sing *at sight.*

The principal note of the scale is the *first;* it is called the key-note, and th scale takes its name from it. Thus the scale just written out commences on Do and is called the SCALE OF Do.

Music written upon this scale is said to be in the KEY OF Do.

The next note in importance is the *third.* It determines whether the scale i to be Major or Minor, of a joyful or sad character.

Illustrate the difference between the Major and Minor scales by singing first one and then th other. Do it often, and get the pupils to detect which is which. *Sing the scale of Do, then its relativ minor La.* See page 16.

The next important note is the *fifth,* and the next the *octave.*

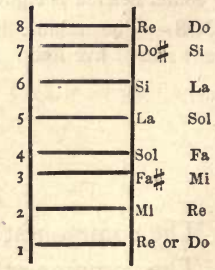
Make the choir learn the key-note,—its third, fifth, and octave, *by heart,* and sing any on either at your request or when you point out the notes from Fig. 8, or from the written scale. A soon as they can do this, point out such an exercise as Ex. 2, and 3 which is a combination of 1 and 2

The exercises from 1 to 8 are on no account to be written out, they are only to be used as hint for the kind of passages to be pointed out by the choir-trainer.

In Exercise 4, the *fourth* of the scale is dwelt on, that it may be learnt.

In Ex. 5, the *seventh.* In Ex. 6, the *sixth.* In Ex. 7, the *second.*

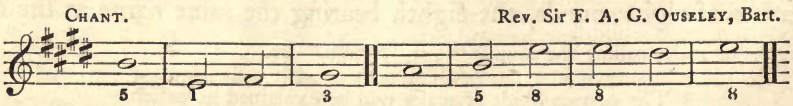
FIG. 9.



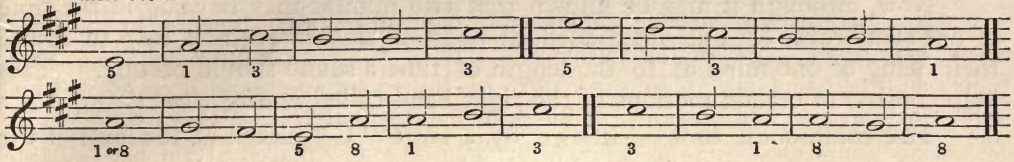
Each note of the scale has a kind of character of its own that will be impressed on the memories of the pupils by such exercises; they should be practised at the commencement of *every lesson.* Do not be in too great a hurry to get through them. When your pupils can sing the key-note, its 3rd, 5th, and octave by heart, and such other exercises as you have pointed out, vary the lesson by calling the notes by their names, *Do, Re,* &c. Practise this from the ladder if your key-note be other than *Do.*

Now as a test, write out the melody of an easy Psalm tune or Chant (see Examples), that does not modulate, one that is unknown to your pupils, mark the principal notes (1, 3, 5, 8) wherever they come, and then make your choir sing the piece at sight; knowing the principal notes, they will find little difficulty in singing those unmarked.

CHANT. Rev. Sir F. A. G. OUSELEY, Bart.



PSALM-TUNE.

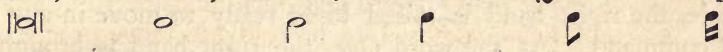


CHAPTER III.—NOTES.

THE sound of a note is known by its position on the stave; the length of the note, *i. e.*, the time it is to be held on, by its shape.

There are six different shapes in common use.

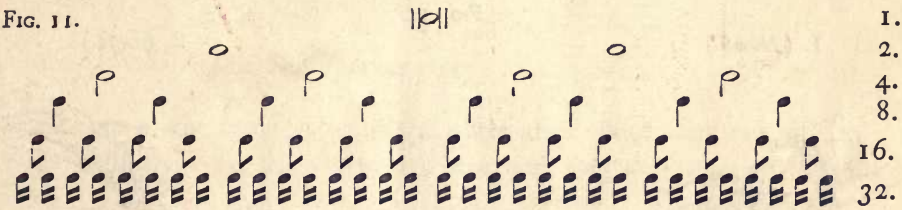
FIG. 10. Breve, Semibreve, Minim, Crotchet, Quaver, Semiquaver,



The Breve is the longest.
The Semibreve is half the length of the Breve.
The Minim ,, ,, Semibreve
The Crotchet ,, ,, Minim
The Quaver ,, ,, Crotchet
The Semiquaver ,, ,, Quaver.

The notes may be arranged in the following manner to shew their relative value:

FIG. 11.

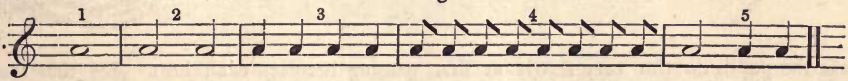


CHAPTER IV.—TIME.

IN singing, the first thing to be learnt is to express with the voice the sounds that are written down; after that, to hold them on the proper length of time, accenting those that should be accented. To render this a comparatively easy task, all written-music is divided into small portions, upright lines across the stave, marking off each portion into what is called a BAR. Two upright lines together are called a DOUBLE BAR, and generally denote the end of a movement. The combined value of the notes in each bar is the same, so the length of every bar will be the same no matter what number of notes it contains.

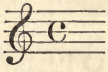
To illustrate the above, write out the following on the black board:

FIG. 12.



In bar 1 we have a semibreve
In bar 2 two minims
In bar 3 four crotchets
In bar 4 eight quavers
In bar 5 a minim and two crotchets.
All these five bars are of equal length and value.

Now, although it may be known that two minims may be sung in the time of one semibreve, &c., an inexperienced body of singers requires help to insure their being of one mind as to the length of time a sound should occupy. This help consists of certain motions of the right hand called *beating time.*

The commonest time is known by a large "C" placed at the head of the stave thus:— Fig. 13.  In this time we have four beats in a bar. Notes on the 1st and 3rd beats are strong or accented, those on the 2nd and 4th weak or unaccented.

Common time is beaten in this way—

The left hand being held forward and open, and the right elbow kept firmly to the side, the right hand is raised to be ready to move in any direction at the word of command. At the word *One*, the right hand is brought smartly down on the palm of the left, the left hand being always kept still; at the word *Two* the right hand makes a movement towards the left; at the word *Three*, the right hand is moved towards the right; at the word *Four*, it is brought upwards ready to repeat the same movement at the same words any number of times without stopping.

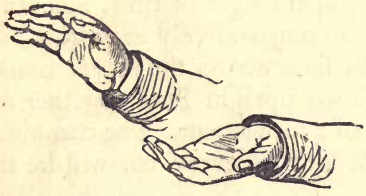
The accompanying cuts will serve to shew the four positions of the hands as described above.

Fig. 14.

1. (*Down.*)

2. (*Left.*)

3. (*Right.*)



4. (*Up.*)

Make the pupils do this very slowly at first, pausing between each beat. See that their right hands are moved only from the wrist. When they can beat time easily, write out Ex. 9 on the black board; let them beat while you point to the notes, which you must read off in this way:—*crotch, crotch, crotch, crotch* | *crotch, crotch, crotch, crotch* | *minim, minim* | *crotch, crotch, crotch, crotch* | *semibreve* | *minim, minim* | *crotch, crotch, crotch, crotch* | *&c.;* great care being taken that the accented notes on beats 1 and 3 are properly marked. Then change the process—let your pupils read the exercise while you beat; then let half of them read while the other half beat, and *vice versâ;* at last, let all beat and read at the same time.

Now change reading for singing, going through the exercise in the same order as you observed in the reading, *la, la, la, la* | *la, la, la, la* | *la, la* | *&c.*, holding out the notes the proper length.

The beating should never be allowed to drop, but kept up through all these changes, and even while you are giving directions for them. This is important, as it gets the pupils into the way of beating quite mechanically.

Exercises 10, 11, 12, 13, and 14 should follow, and all be written out on the black-board.

It is a good plan to divide the choir, as in reading the time-exercise—half sing, whilst the other half beat.

Chapter V.—RESTS.

As there are six different shapes of notes in common use that express sound when placed on the stave, so there are an equal number of marks that denote silence. These marks are called Rests, and are named after the Notes.

Fig. 15.

The Breve rest

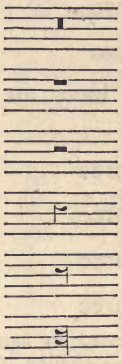
The Semibreve rest

The Minim rest

The Crotchet rest

The Quaver rest

The Semiquaver rest



whole
Half
2nd

Rests are of the same value as the notes after which they are named.

Write out Exercise 15, followed by 16; first read, then sing them (in the same manner as Exercise 9).

Chapter VI.—DOTTED NOTES.

A dot placed after a note increases its length one-half.

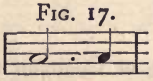
Fig. 16.

Thus a semibreve	𝅝	equals two minims	𝅗𝅥 𝅗𝅥
,, a dotted semibreve	𝅝.	,, three ,,	𝅗𝅥 𝅗𝅥 𝅗𝅥
,, a dotted minim	𝅗𝅥.	,, three crotchets	♩ ♩ ♩
,, a dotted crotchet	♩.	,, three quavers	♪ ♪ ♪

Make your pupils tell you the number of beats required by each dotted note, that you may be sure they understand the above.

A dot on an accented beat does away with the accent.

Fig. 17.

For example:  the dotted minim must be sustained for three beats, and the crotchet sung on the fourth, the accent on the third beat being thus lost.*

* Great care must be taken not to allow your pupils to jerk their voices on a dotted note, by way of making up for the lost accent.

Exercises 17, 18, 19, 20, and 21 should follow, practised in the same manner as Exercises 9, 10, &c.

As a preparatory exercise, make your pupils read through Exercise 17, naming the beats aloud as they are marked, then introducing the word *and* between them for the quavers.

In reading the exercise, naming the kind of note, call the quavers "ver."

Chapter VII.—TIME (*continued*).

There are other times in addition to that already taught, they may be divided into two kinds—Common and Triple.

The Common times have an equal number of beats in a bar, they are expressed thus:—

Sign.	Number of beats in a bar.	Value of each beat.	Place of accent.
C	Four	♩	First and third beats
₵	Two	𝅗𝅥	First beat
$\frac{2}{4}$	Two	♩	First beat
$\frac{6}{8}$	Two	♩.	First beat

The triple times have an odd number of beats in a bar, they are the following:—

$\frac{3}{2}$	Three	𝅗𝅥	First and second
$\frac{3}{4}$	Three	♩	First and second
$\frac{3}{8}$	Three	♪	First and second
$\frac{9}{8}$	Three	♩.	First and second

Note.—In times expressed by figures ($\frac{3}{2}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ &c.), the upper figure shews the number o quantity, the lower the sort or quality of notes in each bar. Thus (the semibreve being the standard $\frac{2}{4}$ tells us that there will be two-fourths of a semibreve (*i. e.* two crotchets), or their value in ever bar.

Triple time is beaten thus:—

The left hand being held steady as in beating Common time, with the righ hand raised, at the word *One* bring it smartly down, at the word *Two* move it t the right, at the word *Three* raise it again.

Fig. 18.

1. (*Down.*) 2. (*Right.*) 3. (*Up.*)

Follow all the directions given for teaching the beating of Common time, omitting only the bea to the left (the 2nd beat).

Common time is beaten—down - left - right - up.
Triple— down - right - up.

Be careful to make your pupils mark a strong accent on the first beat, another not quite so stron on the second. This should be kept in mind all through the exercises, and you cannot too often te your pupils of it.

Practise Exercise 22 in the same manner as Exercise 9, followed by Exercises 23 and 24.

Chapter VIII.—USE OF SHARP, FLAT, AND NATURAL.

A sharp, (♯), when placed before a note, raises it a semitone.

A flat, (♭), lowers a note a semitone.

A natural, (♮), raises a note a semitone that has been previously flattened, or lowers a note a semitone that has been sharpened.

Illustrate this by Exercise 25. Write out A on the black-board; first sing the examples yourself, calling the notes *one, two, three,* &c., then make your pupils sing them. By sharpening the 4th note (write out B) turn it into the leading or 7th note, going to *Sol.*

When your pupils can sing this easily, write out C, where, by putting a natural before the *Fa* you restore it to its old place as 4, in the natural scale (*i.e.,* the scale of *Do*). Now write out D, then E, where, by flattening the *Si*, you alter it from 7 to 4, the reverse of the sharpening process. By again using a natural, as in F, the effect of the flat is done away with.

Practise Exercises 26, 27, and 28, when your pupils have quite conquered 25.

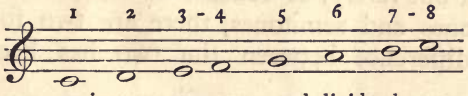
Write on the black-board a Psalm tune that modulates easily, such as Winchester New (Crasselius), St. Ann, or Chichester; mark the figures under the notes, as in the last three exercises, and make your pupils sing the notes as you point to them.

N.B.—In the major scale when the 4th note is sharpened it becomes the 7th of a new key, when contradicted by a natural it becomes the 4th of the original key again. When the 7th note is flattened it becomes the 4th of a new key, when contradicted by a natural it becomes the 7th again.

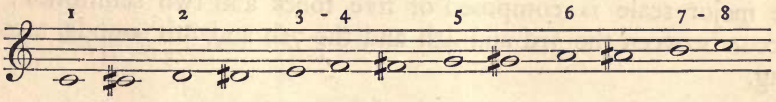
When two or more notes of a scale-passage are sharpened or flattened, the last will be the 7th or 4th, as the case may be. See bar 11 of Ex. 38, the *Do*-sharp is followed by *Re*-sharp, the former becomes the 6th the latter the 7th of the scale; and in bar 14 the *Re*-natural is not the 4th but the 5th, as it is followed by *Do*-natural, which becomes the 4th.

The introduction of an accidental (*i. e.* a sharp, a flat, or a natural) does not always necessitate even a temporary change of key, it may be used simply to improve a melody, in which case the note affected is called a passing note. See Ex. 27.

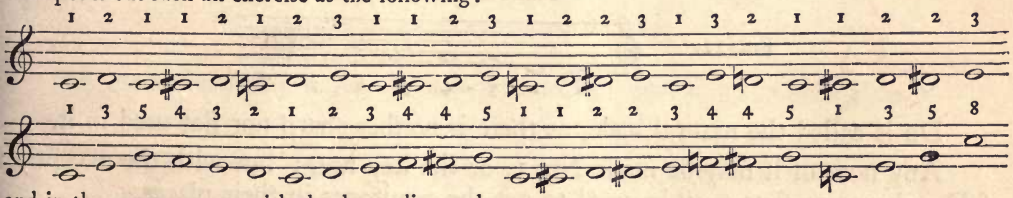
Note.—If any difficulty is found in making your pupils appreciate the use of an accidental, make them sing the chromatic scale. First write out the natural scale:



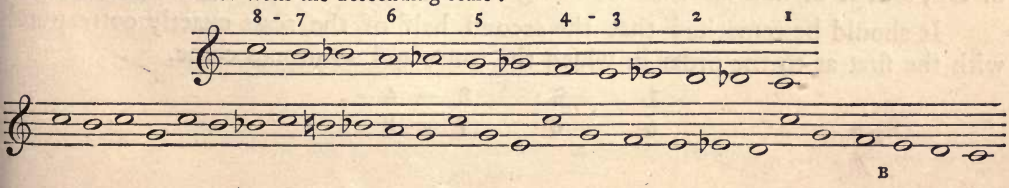
get them to tell you where you can insert a new note, and divide the tones into semitones, thus:



then point out such an exercise as the following:



and in the same manner with the descending scale:



Chapter IX.—MELODY AND HARMONY.

Melody is a succession of musical sounds.

Make your pupils give you examples by singing any familiar air.

Harmony is a combination of two or more musical sounds sung at th same time.

Fig. 19.

Divide your pupils into four classes, and if they are all trebles, make No. 1 sing the key note, No. 2 the third, No. 3 the fifth, No. 4 the octave of any scale, separately at first, then altogether. If you have trebles, altos, tenors, and basses, arrange the chord thus :

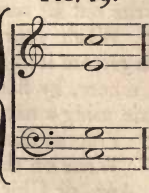
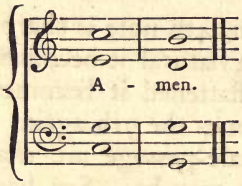


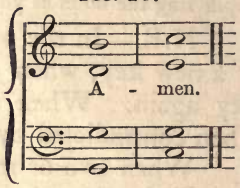
Fig. 20.

After singing this, write out the "Amen," thus :



and its answer :

Fig. 21.



try over each line separately at first, calling the notes by their numbers. Practise Rounds 1 and 2

Chapter X.—THE SCALE (*continued*).

A scale is a succession of sounds beginning on any one sound and proceedin to the octave by intervals usually not greater than a tone, or less than a semitone

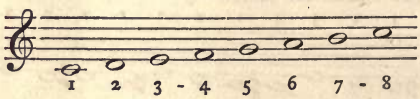
There are two kinds of scales, Diatonic and Chromatic.

The latter is used but rarely, it consists of semitones alone; of the forme which contains both tones and semitones, there are two forms, the Major an the Minor. The difference between the two has been already illustrate (page 6).

The major scale is composed of five tones and two semitones; the latte always occur between the 3rd and 4th and the 7th and 8th sounds, ascending an descending.

The Natural Scale.

Fig. 22.



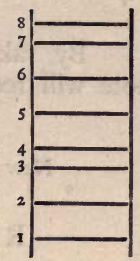
Do is called the natural scale, as there is neither sharp nor flat used in it.

Any note of it may be made No. 1, or the key note; but with the exceptio of Do, sharps or flats *must* be used to get the semitones in their places.

It should be remarked that the second half of the scale exactly correspond with the first as to the order in which the tones and semitones come.

1	2	3 — 4
5	6	7 — 8

Make the pupils sing the major scale, calling the sounds *one, two, three,* &c. Write out Fig. 8, without the names of the sounds, thus:

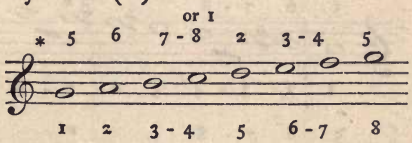


Start from various notes for the key note, and then make your pupils sing the 3rd, 5th, and 8th, from any note of the scale given them as a starting note.

All the following illustrations should be written out on the black board.

To take the keys which require sharpened notes, first make Sol (5 of the natural scale) into the new key note (1).

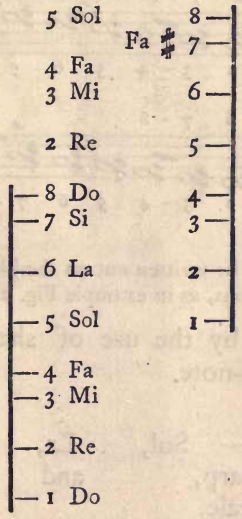
Fig. 23



The first half of the scale is correct; the relative position of the notes 5 6 7-8 and 1 2 3-4 being the same, we get the semitone between the 3rd and 4th notes, but in the second half the semitone falls between the 6th and 7th instead of the 7th and 8th.

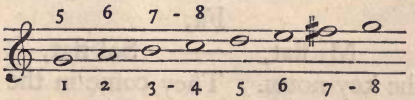
To remedy this a sharp is put before the Fa, which makes the sound of that note nearer the Sol by a semitone, and farther from the Mi by the same distance, thus getting a whole tone from the Mi to Fa ♯, and converting Fa the 4th into Fa ♯ the 7th or leading note.

Fig. 24.

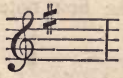


So the scale with one note sharpened, or with one sharp, stands thus:—

Fig. 25. The new key note Sol.



The sharp is placed at the beginning of the stave, and affects all the Fa's, this is called the signature, thus:—

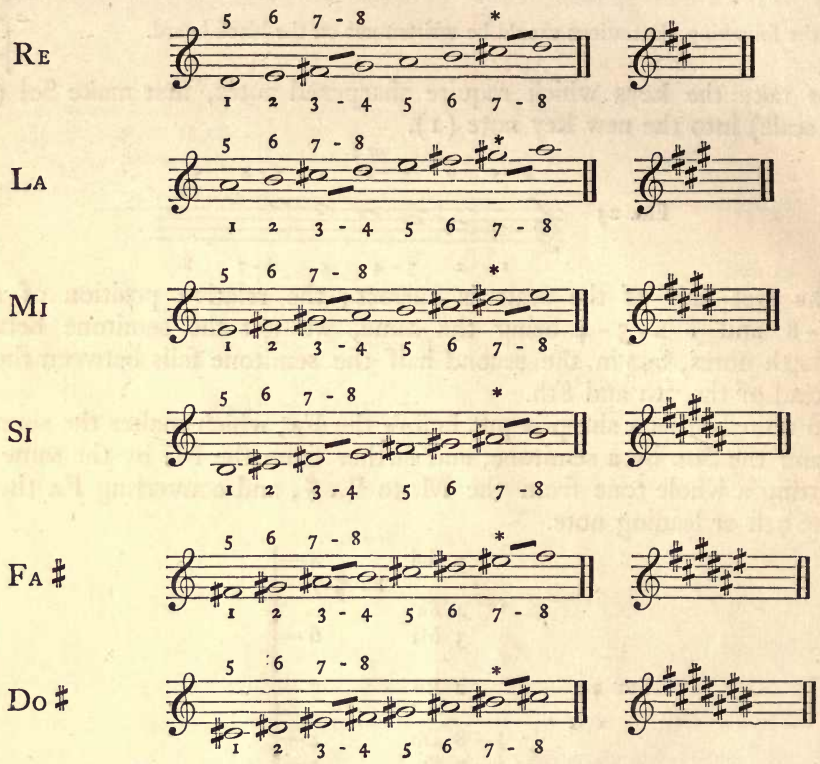


* The upper figures refer to the position of the notes in the old scale, the lower to their position in the new.

By taking the 5th of the old scale for the new key note, an addition note will require sharpening, this note will be the 7th of the new scale.

Fig. 26.

New key-note. * New note sharpened. Signature.



Each scale in its order had better be written out on the black board incorrectly, leaving it to th pupils to suggest the necessary corrections, as in example Fig. 23.

It has been shewn that by the use of sharps every note but one of th natural scale can become a key-note.

In addition to Do,

Re, Mi, —— Sol, La, Si,
Fa sharp, and Do sharp,

have served as No. 1. of the scale.

By the use of flats a fresh series may be obtained.

Fa,

Re flat, Mi flat, —— Sol flat, La flat, Si flat, and Do flat, will now be the key-notes. They come in the following order.

Illustrate the order of the flat keys by the descending scale.

Note.—In the keys with sharps, the first note of the second half of the scale (the 5th) wa always taken for the new key-note, and 5 6 7 — 8 of the old ke became without need of alteration 1 2 3 — 4 of the new

In the keys with flats the last note of the first half of the scale (the 4th), will always be th new key-note, and taken in reverse order 4 — 3 2 1 of the old ke will stand for 8 — 7 6 5 of the new.

In the sharp keys the first half of the old scale is altered.
In the flat the second half.

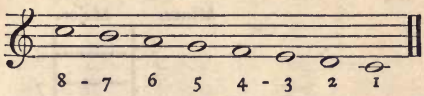
Illustrate this by the ladder. Write out the following figure and explain it as you did Fig. 24, on page 13.

Fig. 27.

8—Do		
7—Si		
6—La		
5—Sol		
4—Fa		—8
3—Mi		—7
2—Re		—6
1—Do		—5
7—Si		
	Si ♭	—4
6—La		—3
5—Sol		—2
4—Fa		—1

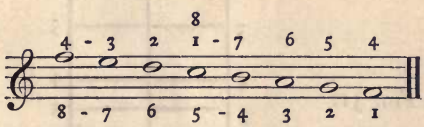
Order of the Keys with Flats.

Fig. 28.
The Natural Scale Do.



To take the keys with flattened notes. Make No. 4 of the above scale the new key note (*i.e.* 8).

Fig. 29.



The upper half of the scale is correct, as the semitone falls between 8 and 7; but in the lower, the semitone instead of being between 4 and 3, is between 5 and 4 (8 and 7 of the scale of Do.)

To correct this put a flat (♭) before the Si, and thus, by lowering it a semitone, make it nearer La, and farther from Do.

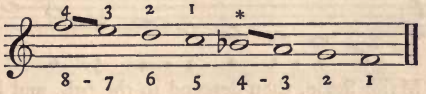
Illustrate this also on the ladder, Fig. 27.

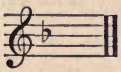
So the scale with one note flattened, or one flat, will stand thus :—

Fig. 30.

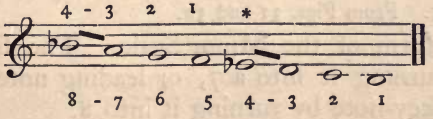
New key-note. * New note flattened. Signature.

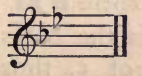
Fa.



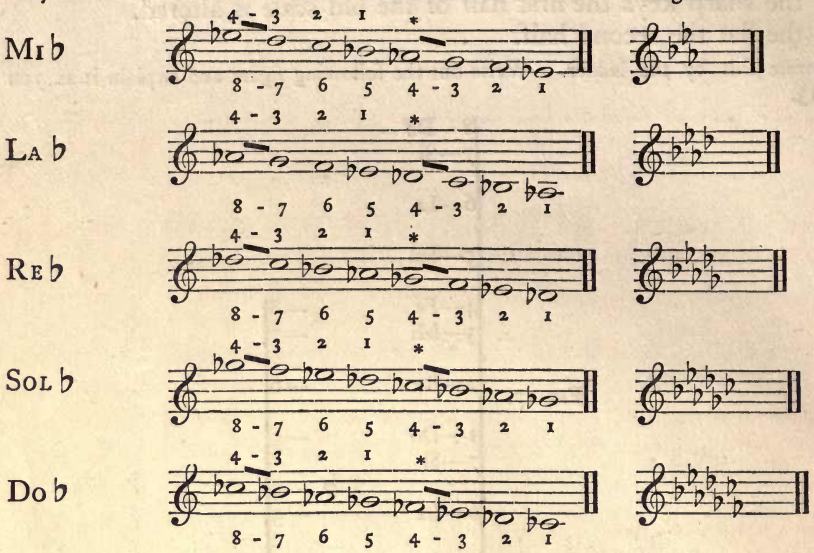


Si ♭





New key-note. * New note flattened. Signature.

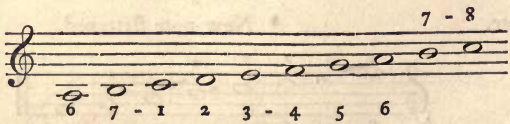


Chapter XI.—THE SCALE *(Minor form).*

A peculiarly plaintive character is given to the Diatonic Scale, by commencing two notes below 1 (the ordinary key note), and thus making 6 the principal note of the scale. This is called the Minor Scale.

Fig. 31.

Fig. 32.



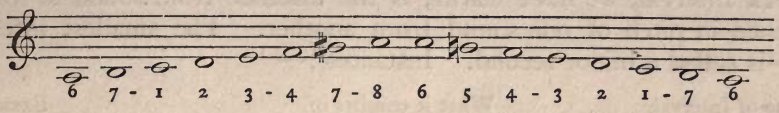
Make your pupils sing the Major Scale, then descend to the 6th, and begin and end on it. Point out such an Exercise as Ex. 35. From Figs. 31 and 32.

This is the oldest form of the Minor Scale. The first alteration was the sharpening of 5, thus turning it into a 7, or leading note. This was done to make 6 a more decided key-note by turning it into 8.

The new form stood thus :—

Form 2.

Fig. 33.



It was but rarely used, and then generally as an ascending scale, the old form being used for the descending.

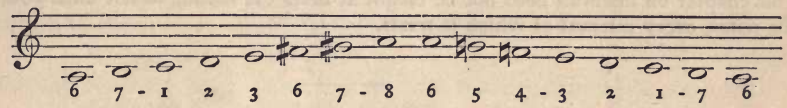
Point out such an Exercise as Ex. 36 from Fig 33.

The last change introduces us to the commonest form of the Minor Scale. In form 2 it will be perceived there are three semitones, making a great gap between the notes 4 and 7. To avoid the gap, 4 was changed into 6 by being sharpened, and thus the three last notes of the Minor Scale became the same as in the Major—6, 7 - 8.

This only applies to the ascending scale, for in the descending we have the oldest form, 6 5 4-3 2 1-7 6.

Form 3 stands thus :—

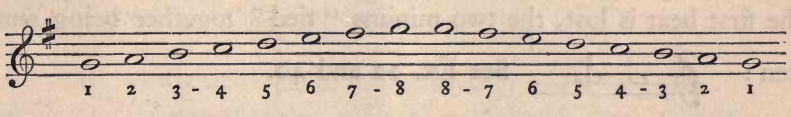
Fig. 34.



You must impress on your pupils that the Minor Scale for the most part consists of the same sounds as the Major, with the simple difference that instead of 1, 3, 5, 8 being the principal notes, 6, 1, 3, 6 will take their places. Instead of commencing the scale on 1, we commence it on 6. Write out Fig 34 on the black board, and point out such an exercise as Ex. 37 from it.

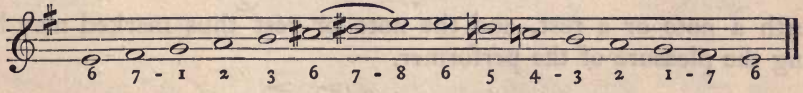
All the Major Scales may be turned into Minor by making their sixth note the principal. When this is done, the piece of music is said to be written in the Relative-Minor of the major key, whatever that may be. Of course the Relative-Minor will have the same signature as the major key. For example, the Major Scale of *Sol* will appear thus :

Fig. 35.



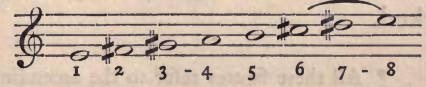
Its Relative-Minor *Mi* (6) thus :

Fig. 36.



The 6, 7, 8 being borrowed from the major scale of Mi.

Fig. 37.



Make your pupils tell you the Relative-Minors of all the Major keys.

Chapter XII.—INTERVALS.

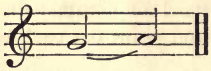
An Interval, we have learnt, is the distance from sound to sound, *i.e.*, th difference in pitch of one sound from another. The smallest interval—a sem tone—is called a minor second. Instances :—

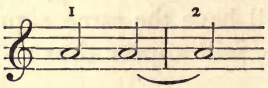
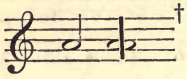
Name of Interval.	What it consists of.	Examples.
Minor 2nd	One semitone	3 to 4, or 7 to 8.*
Major 2nd	One tone	1 to 2, or 2 to 3.
Minor 3rd	One tone and one semitone	2 to 4, or 3 to 5.
Major 3rd	Two tones	1 to 3, or 4 to 6.
Perfect 4th	Two tones and one semitone	1 to 4, or 2 to 5.
Tritone	Three tones	4 to 7.
Imperfect 5th	Two tones and two semitones	7 to 4.
Perfect 5th	Three tones and one semitone	1 to 5.
Minor 6th	Three tones and two semitones	3 to 8.
Major 6th	Four tones and one semitone	1 to 6.
Minor 7th	Four tones and two semitones	2 to 8.
Major 7th	Five tones and one semitone	1 to 7.

There is but one kind of octave in the Diatonic Scale.

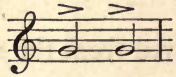
This chapter on intervals need not be taught at first. It should be left until your pupils can sin from the notes, every interval of which it treats.

Chapter XIII. - SIGNS AND TERMS.

A Slur is written thus :—  Notes so marked are to b sung smoothly, and to one syllable. See Ex. 33.

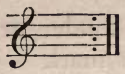
A Bind, or Tie, is the same figure as a slur, but is used to connect notes o the same name. It is principally used to avoid the accent, either at the beginnin or middle of a bar. For example :—  In bar 2 the accen on the first beat is lost, the two minims "tied" together being sung as thoug written :—  † See Ex. 22 and 40.

A Pause is written thus :— or It may be placed above o beneath a note or a rest, and the note or rest thus marked may be prolonge during the pleasure of the performer.

An Accent is written thus :—  Additional stress must be lai upon a note so marked.

* All these figures refer to the ascending scale.

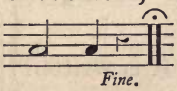
† This is called a syncopation or suspension of accent.

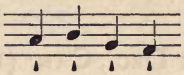
A REPEAT is written thus :—  The dots are generally placed before a double bar, and refer back to corresponding dots, the music between being thus sung twice. When there are no corresponding dots, the piece of music must be commenced from the beginning.

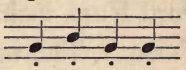
There are are other marks that express a repeat; such as *Dal Segno* and *Da Capo.*

DAL SEGNO is Italian for *From the sign*, the sign being a large S, or :𝒮:.

DA CAPO is Italian for *From the beginning.*

When either of these terms are used, the piece of music generally ends with the first movement, the end being marked by the word *Fine*, and a pause, thus :— 

STACCATO is a term used when the notes are sung very shortly indeed. It is expressed by the following mark :— 

MEZZO (OR HALF) STACCATO. When the notes are not quite so short, but still shorter than ordinary, it is expressed by a dot, thus :— 

The marks *Staccato* and *Mezzo Staccato* have nothing to do with Time. They do not alter it in the least.

There are other Italian words used to show how fast or how slow the music should be performed. These words are generally placed at the commencement of the movement they affect.

Those in most common use are the following :—

Largo - - - -	Very slow.
Adagio - - - -	Slow.
Andante - - - -	Neither very fast or very slow.
Allegro - - - -	Fast.
Vivace - - - -	Lively.
Presto - - - -	Very fast.

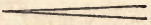
There are other words marking a finer gradation in pace :—

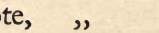
Larghetto	is faster than	*Largo*,	slower than	*Adagio.*
Andantino	,,	*Adagio*,	,,	*Andante.*
Allegretto	,,	*Andante*,	,,	*Allegro.*

Prestissimo, as fast as possible.

Italian words are also used to express loudness or softness. They are :—

Piano, soft,	or abbreviated thus -	*p.*
Pianissimo, very soft,	,, ,,	*pp.*
Mezzo-forte, rather loud,	,, ,,	*mf.*
Forte, loud,	,, ,,	*f.*
Fortissimo, very loud,	,, ,,	*ff.*

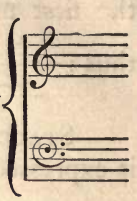
Crescendo, getting gradually louder, or abbreviated thus - *cres.*
or this mark 

Decrescendo, or *Diminuendo*, } getting gradually softer, ,, ,, { *Decres.* or *Dim.*
or this mark 

Sforzando, a Fortissimo on one note, ,, ,, *sf.* or *fz.*
or this mark >

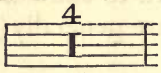
There are other words to do with pace:—

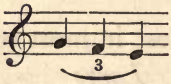
Accellerando, getting gradually faster, written - *Accell°.*
Rallentando, getting gradually slower, ,, - *Rall.*
Ritardando, holding back the time ,, - *Ritard.*

A Bracket is used to connect two or more staves. It is written thus:— 

Decani,* Cantoris, or Dec., Can. (the names of the two sides of a Choir,) used principally in Church Music to shew which half of the Choir is to sing. The word Full includes both.

Verse. The word *Verse* is used mostly in sacred music. A movement so marked should be sung by one voice to a part. In secular music *Soli* expresses the same thing.

In part-music figures are often used to express rests, where silence is required for more than one bar, thus:— 

The figure 3 put over or under three tied notes thus— 

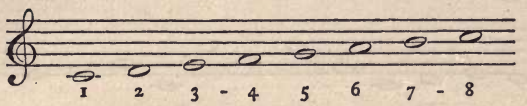
is to shew that they are to be sung in the time of two.

These Signs and Terms should be explained as they are met with in the course of practice.

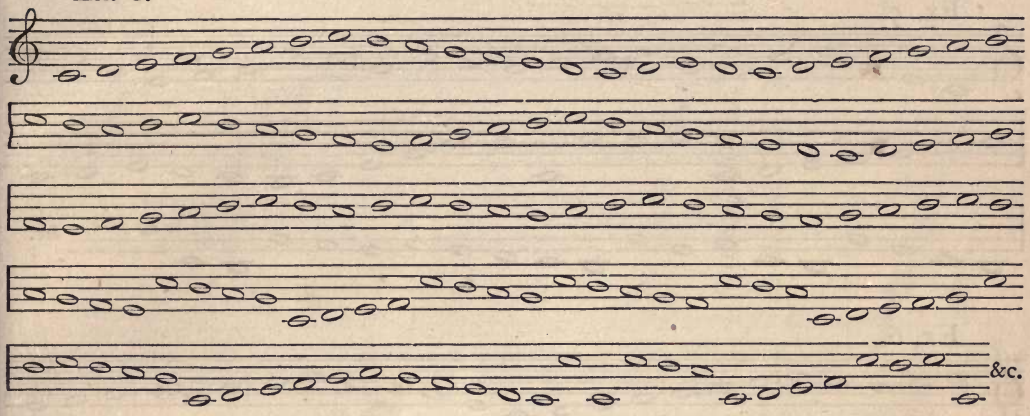
* Named after the Decanus, or Dean, in one instance, and the Cantor, or Chanter, in the other.

EXERCISES.

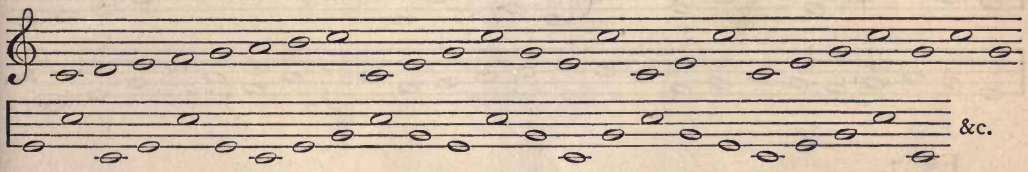
Scale of Do.



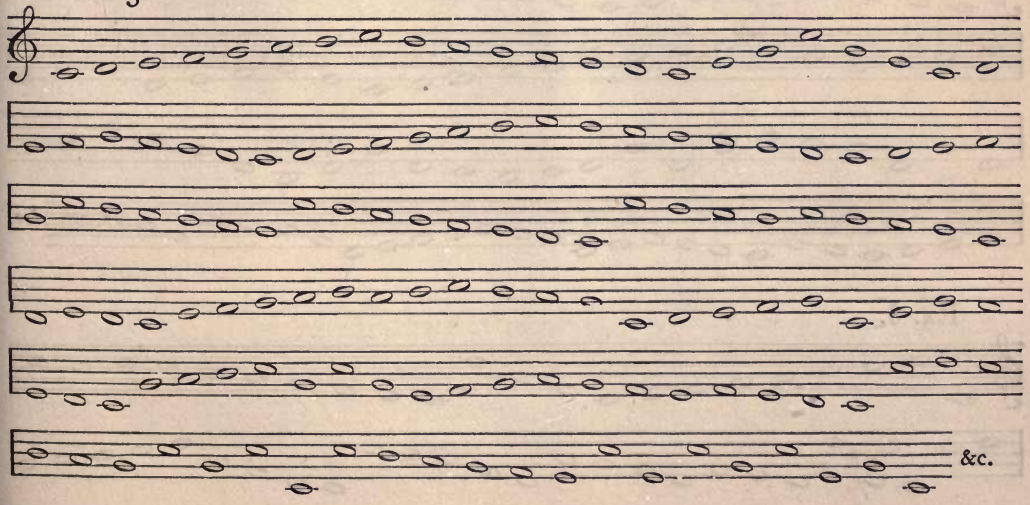
Ex. 1.



Ex. 2.



Ex. 3.



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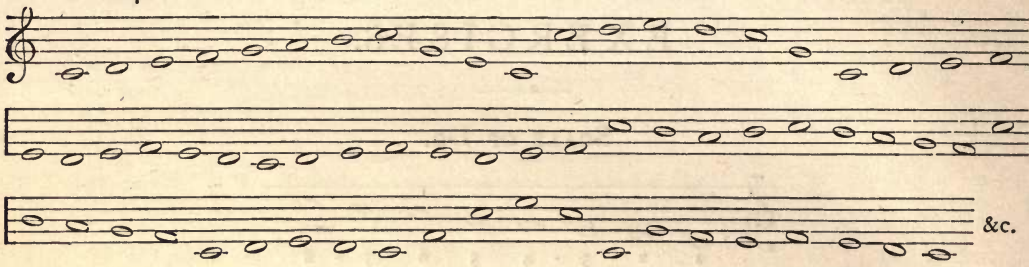

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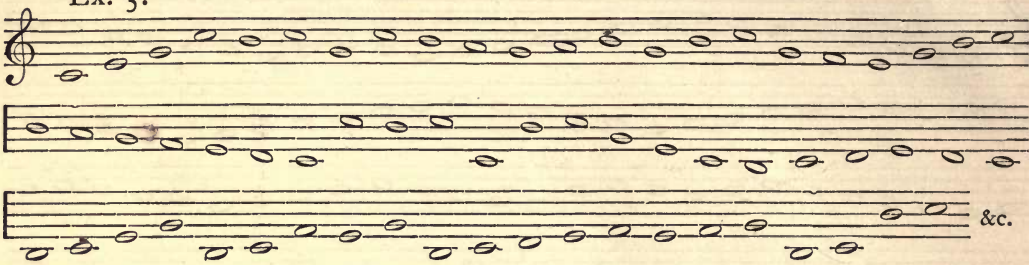

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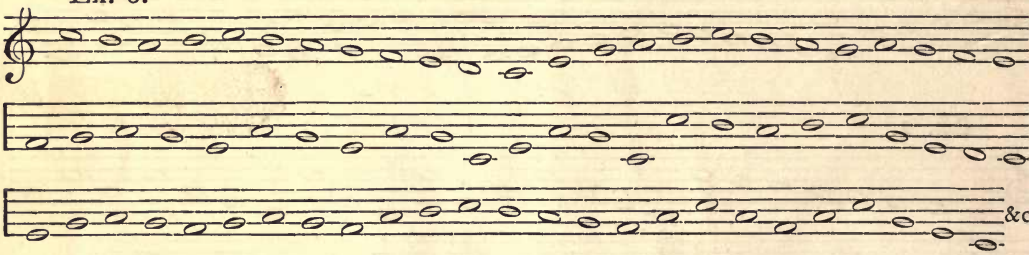

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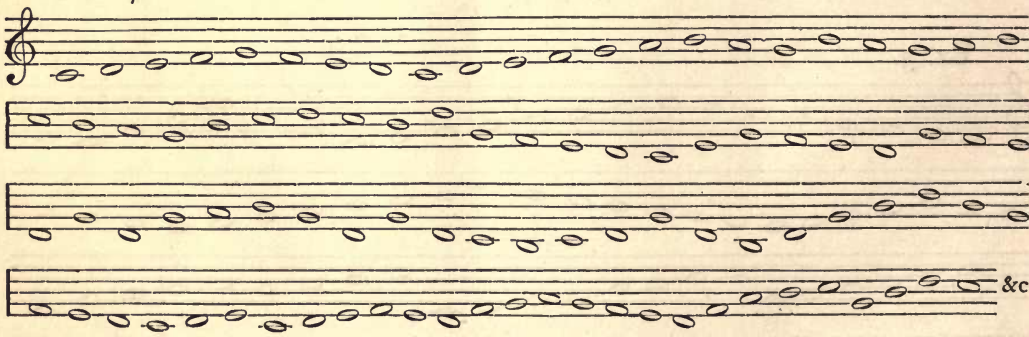

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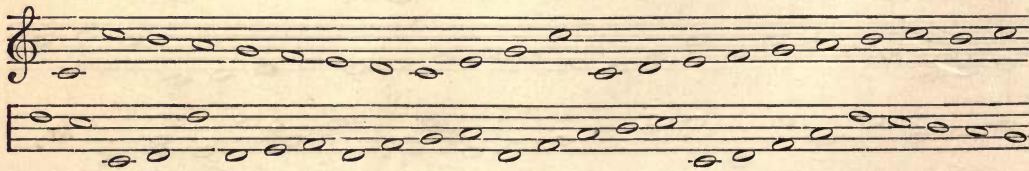

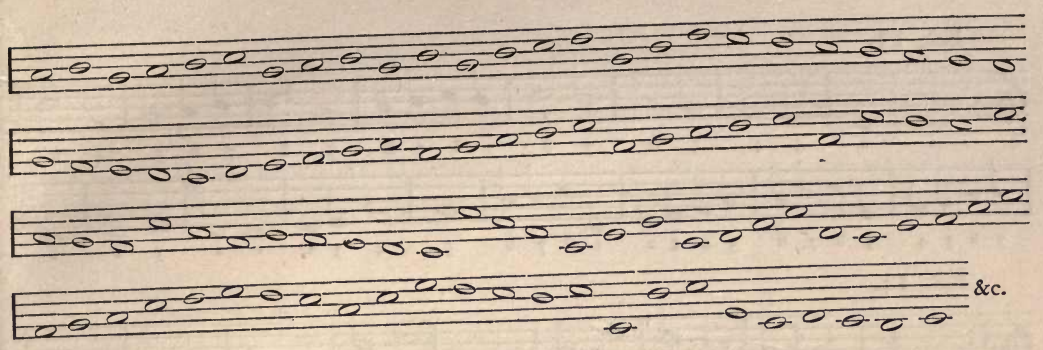

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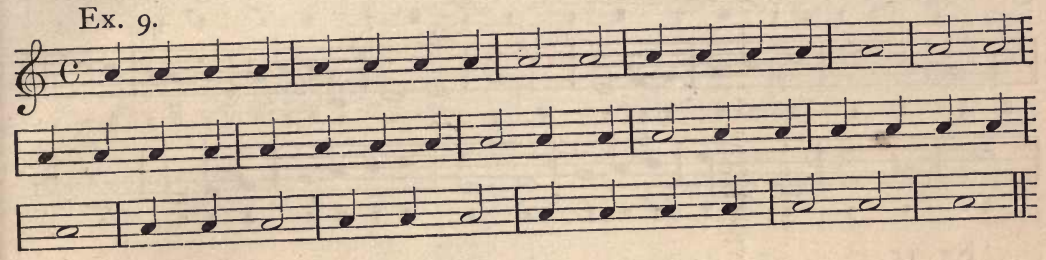

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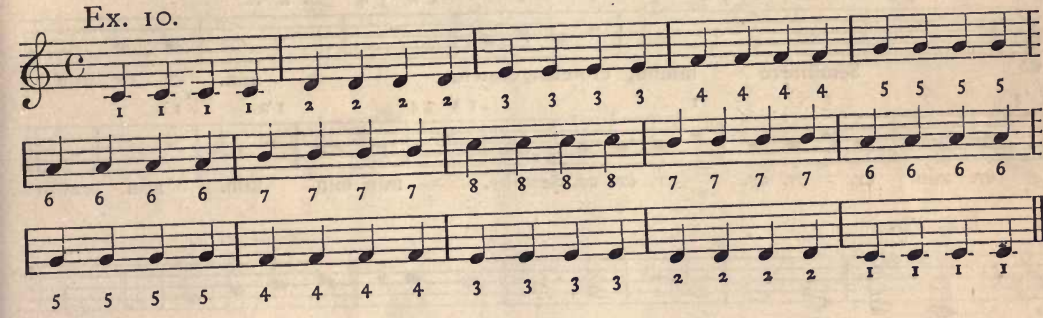

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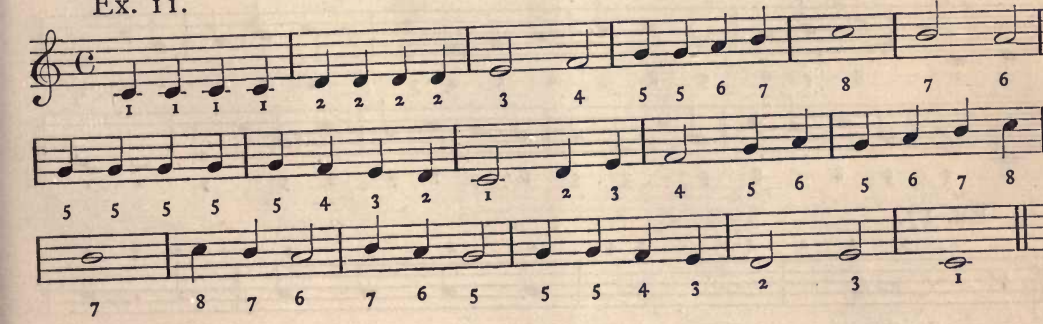

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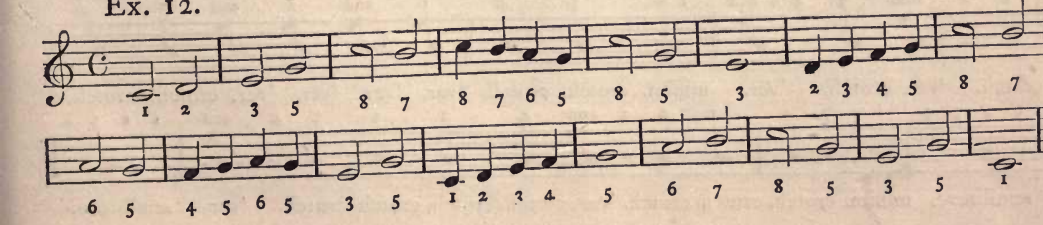

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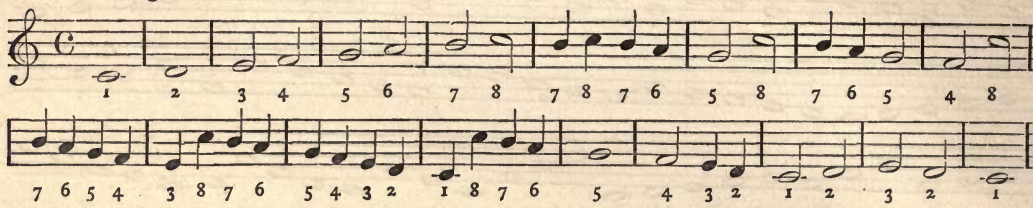

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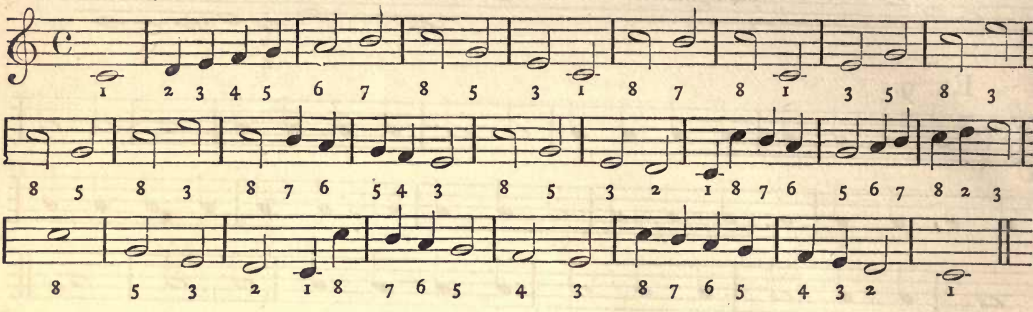

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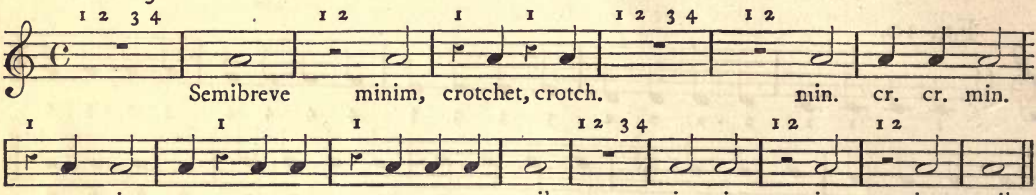

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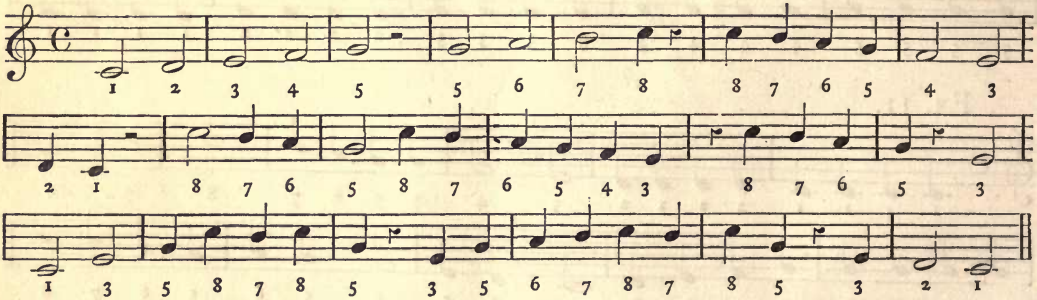

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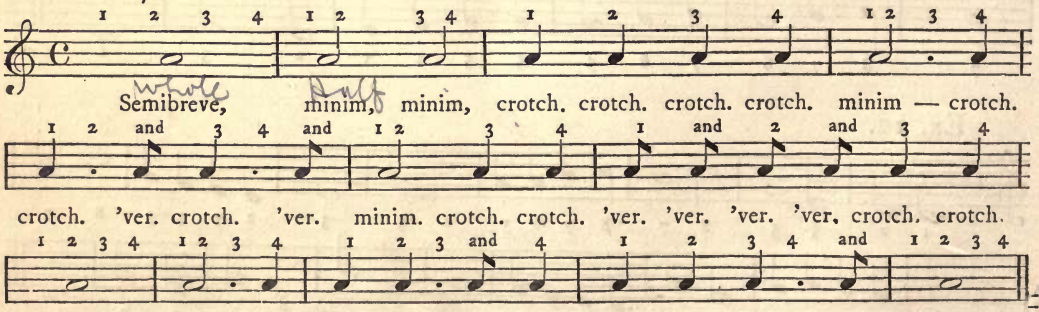

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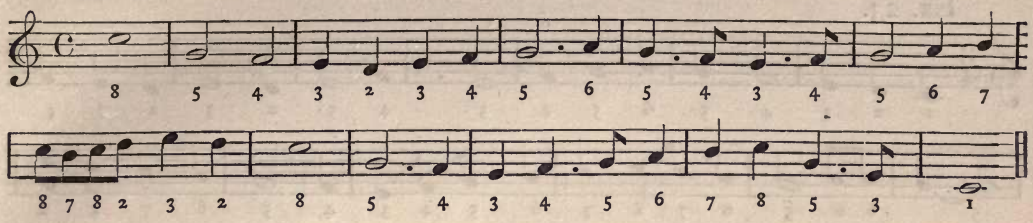

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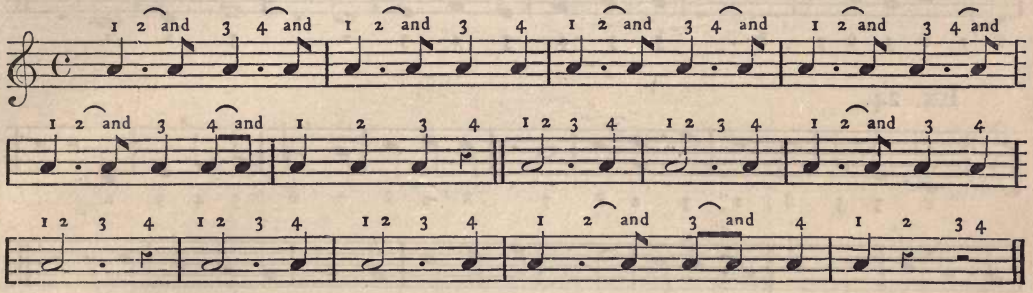

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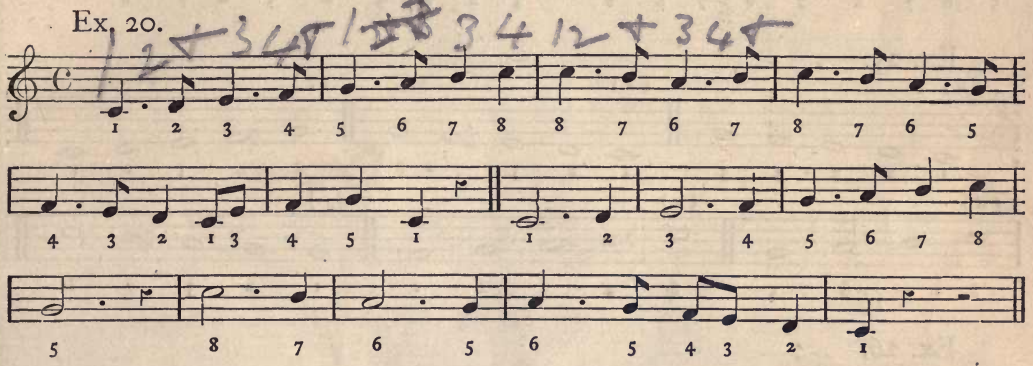

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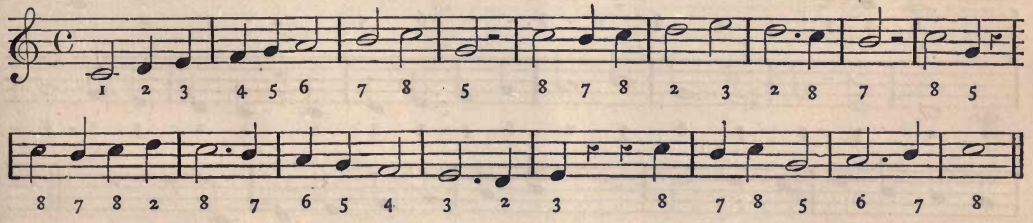

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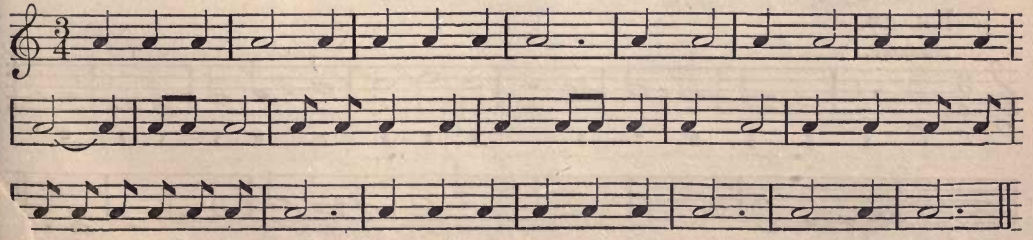
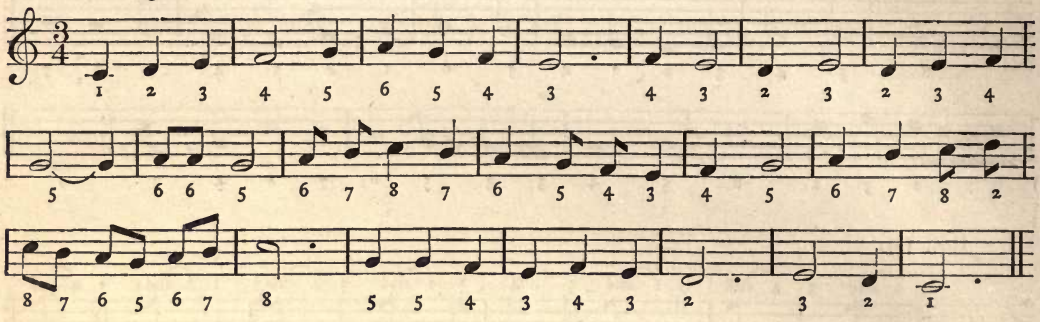
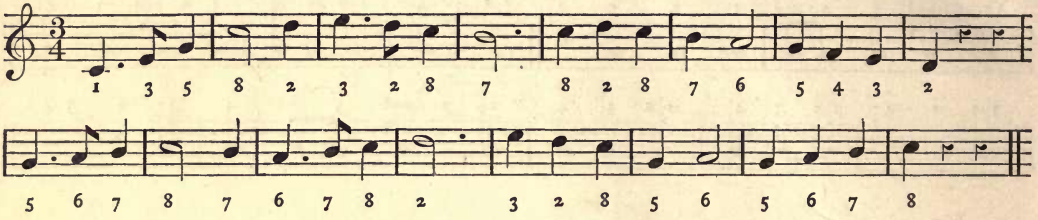


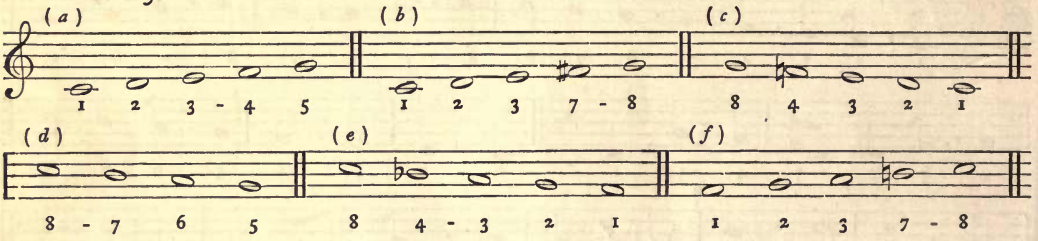
Ex. 23.



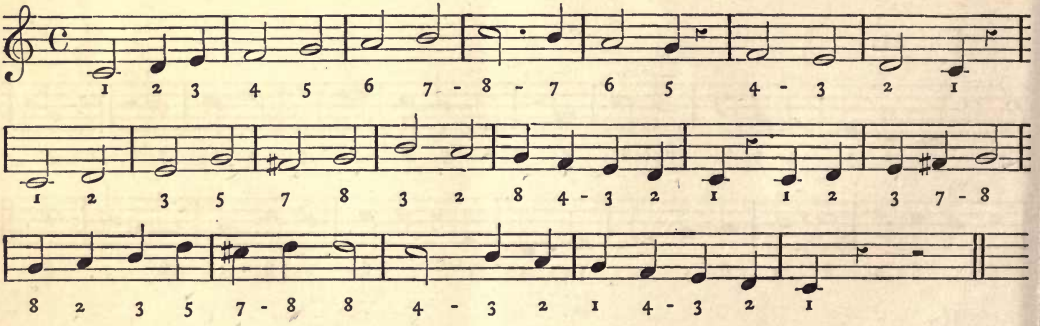
Ex. 24.



Ex. 25.

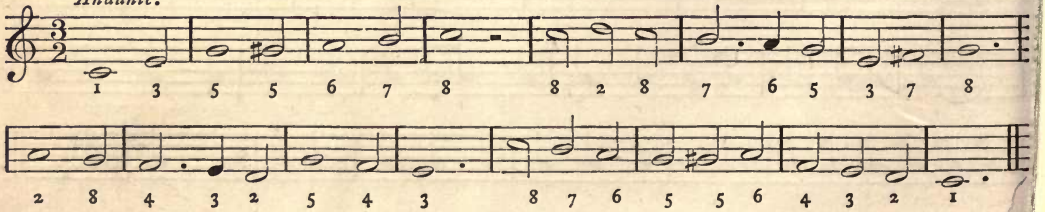


Ex. 26.



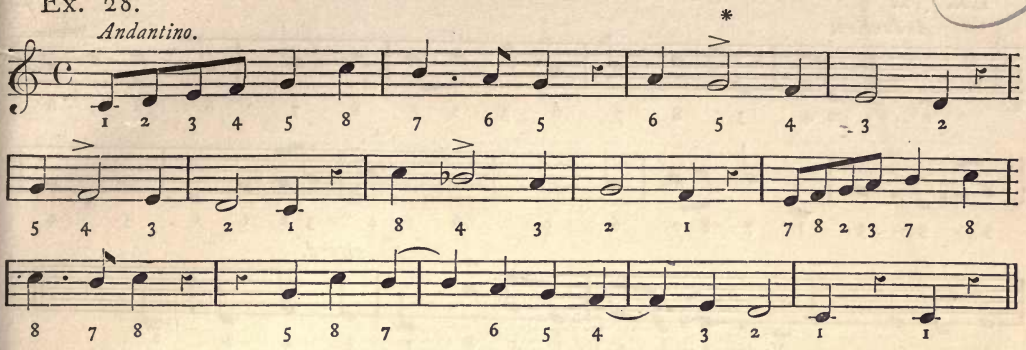
Ex. 27.

Andante.



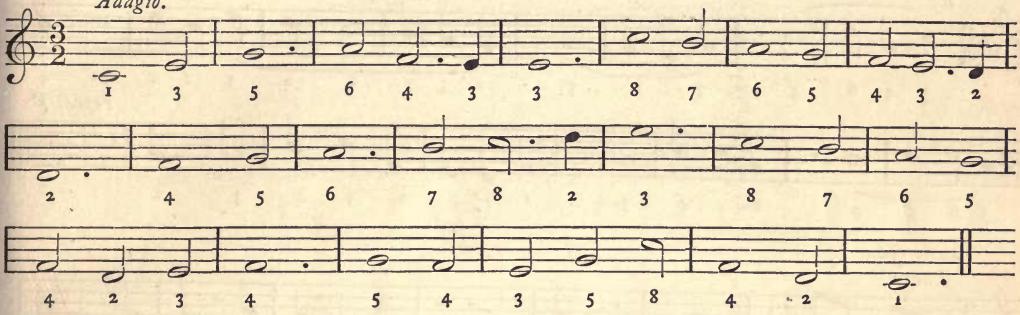
Ex. 28.

Andantino.



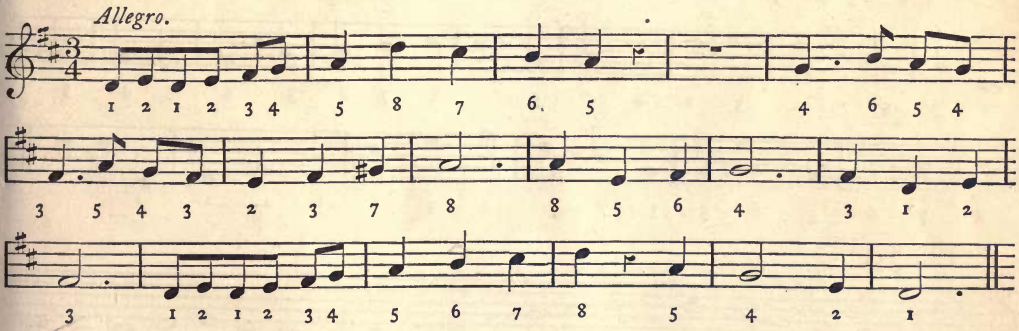
Ex. 29.

Adagio.



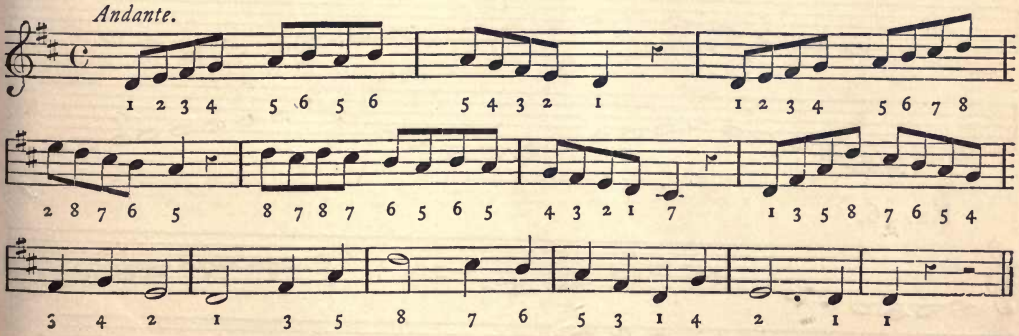
Ex. 30.

Allegro.



Ex. 31.

Andante.



* Use of explained in Chap. 13.

Ex. 32.

Andantino.

1 3 2 4 3 5 8 7 6 3 2 8 8 7 6 8 7 6

5 4 3 5 1 7 8 7 6 5 6 4 3 2 1 6 5 4

ritard.

3 2 3 1 3 2 4 3 5 8 1 3 4 2 1

Ex. 33.

mf

5 3 6 5 3 1 2 3 2 3 7 8 2 3 1 2 1 4

repeat p

3 6 5 4 2 5 4 3 1 6 7 1 5 4 3 2 1

Ex. 34.

Largo.

1 2 3 4 5 6 5 8 6 5 3 4 5 6 5 5 4 3

2 5 5 7 2 3 2 8 6 5 8 7 6 5 4 3 4 5

8 7 6 5 6 5 5 7 2 4 3 8 6 4 2 1

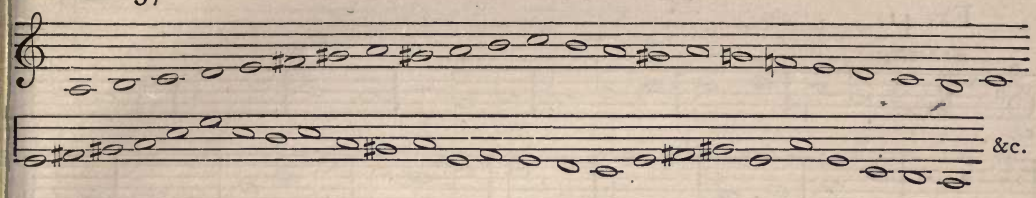
Ex. 35.

&c.

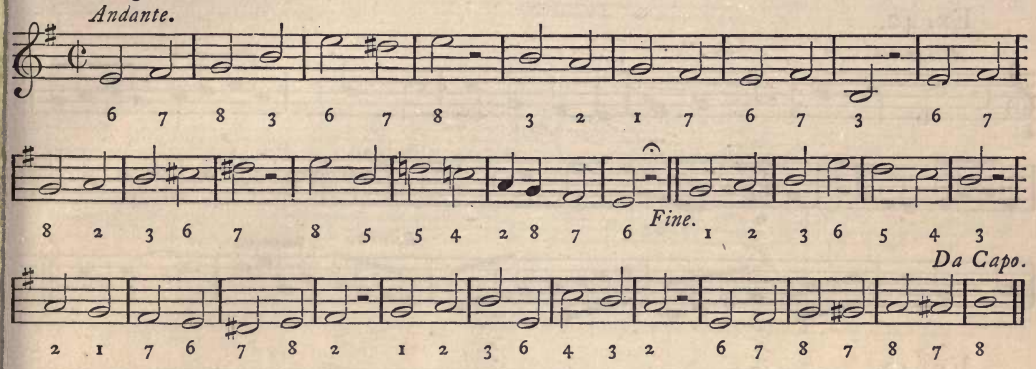
Ex. 36.

&c.

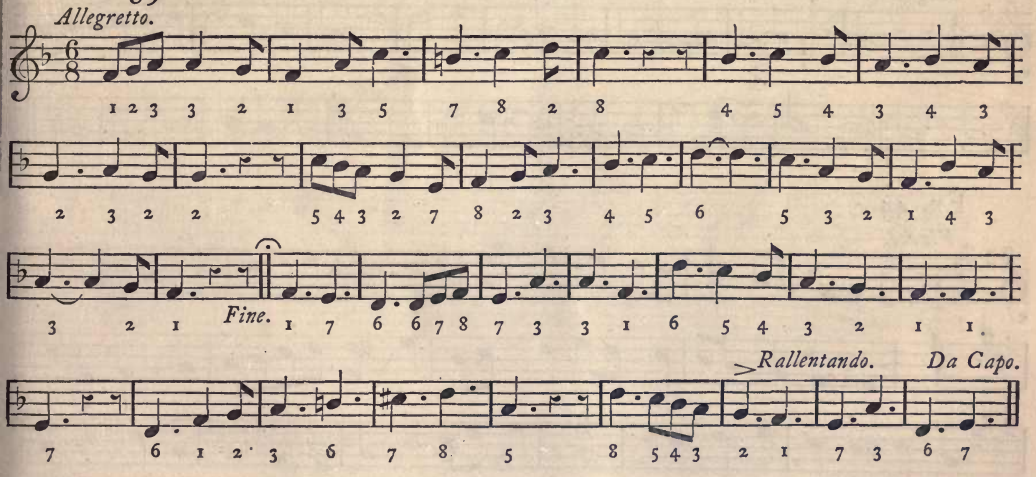
Ex. 37.



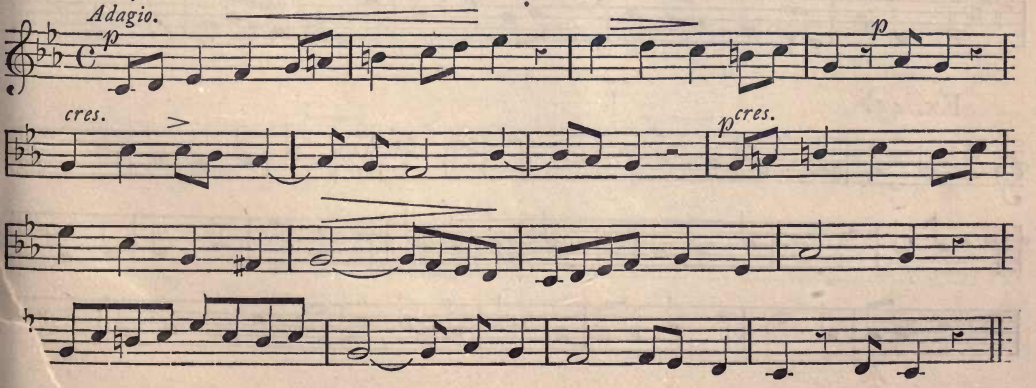
Ex. 38.



Ex. 39.

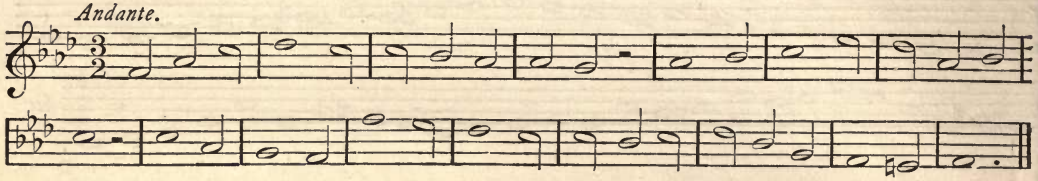


Ex. 40.



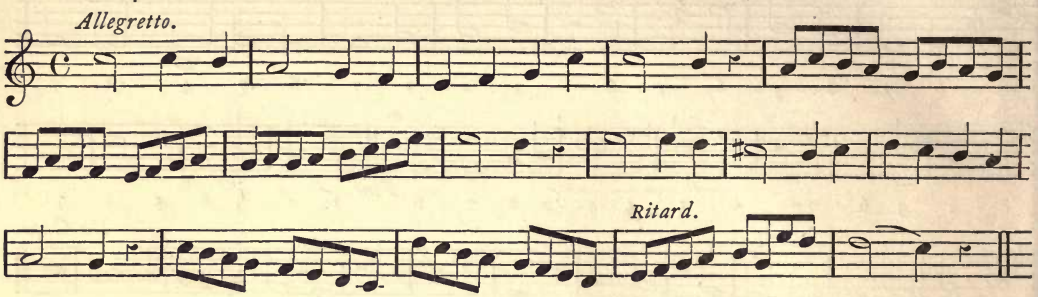
Ex. 41.

Andante.



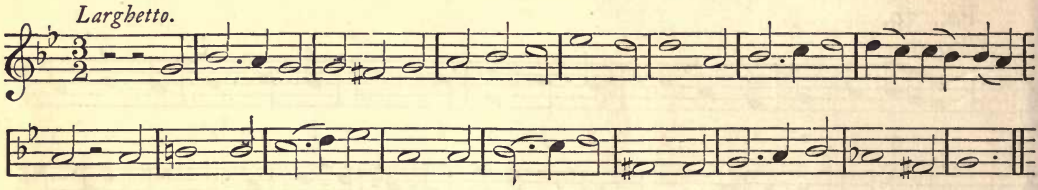
Ex. 42.

Allegretto.



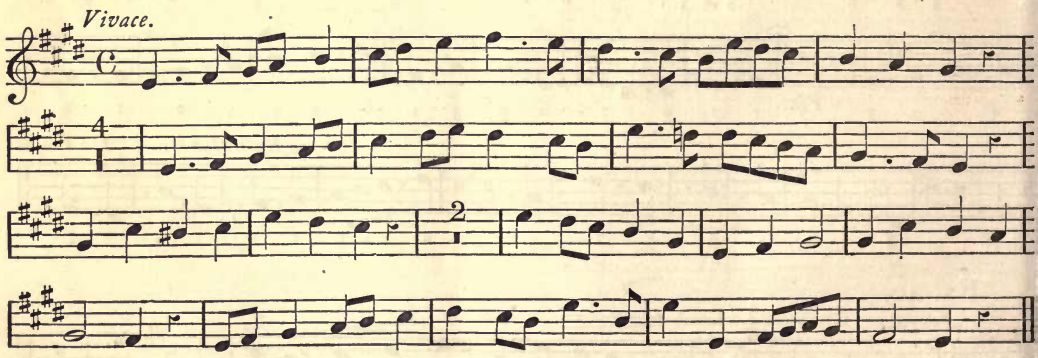
Ex. 43.

Larghetto.

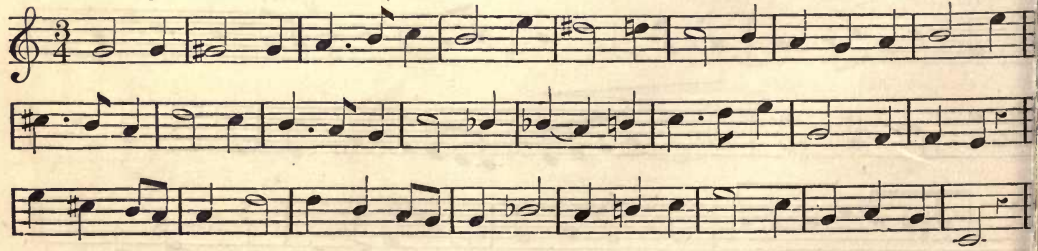


Ex. 44.

Vivace.



Ex. 45.



Ex. 46.* J. STAINER.

Finis.

Da Capo.

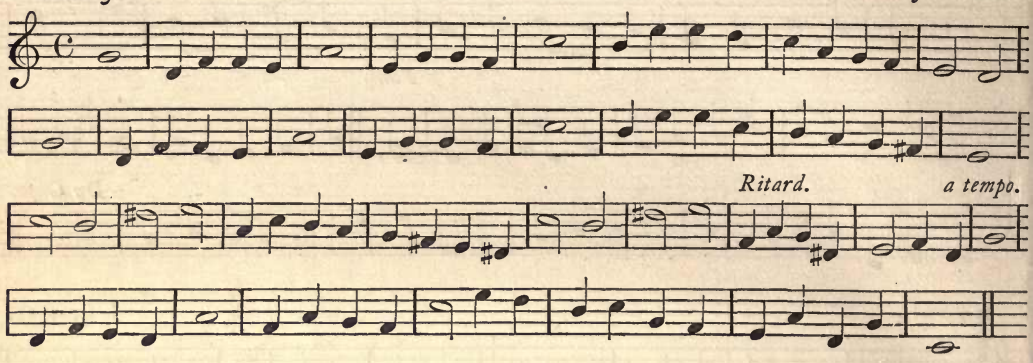
Ex. 47. J. STAINER.

Ex. 48. J. STAINER.

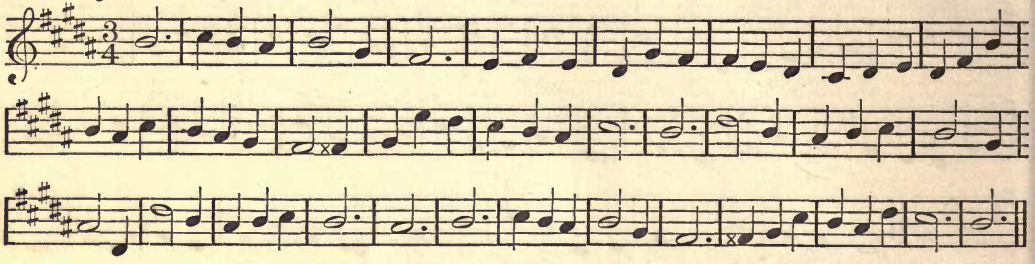
Ex. 49. J. STAINER.

* The twelve Exercises following contain difficulties not likely to be met with by ordinary Choirs They are inserted for the use of professional Choristers.

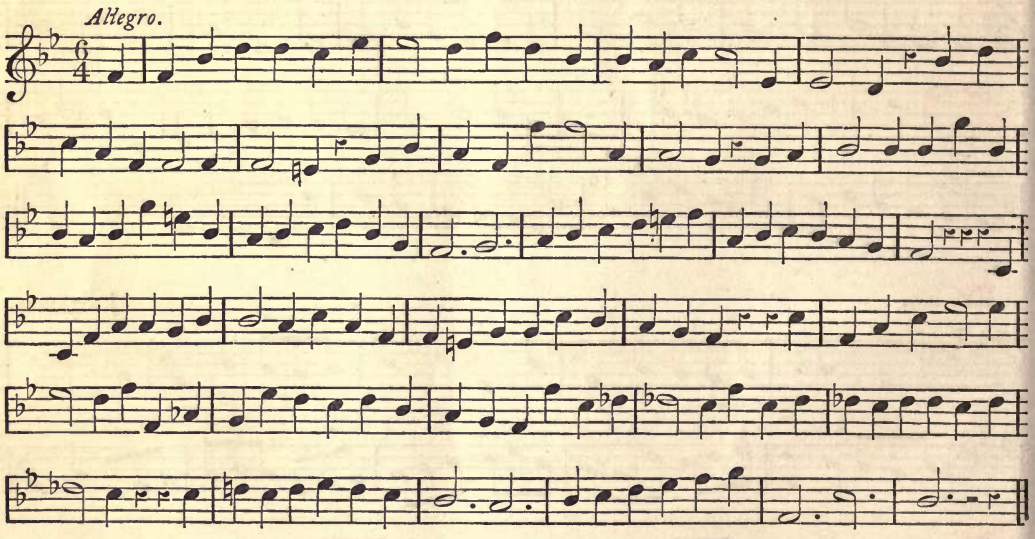
Ex. 50. J. STAINER.



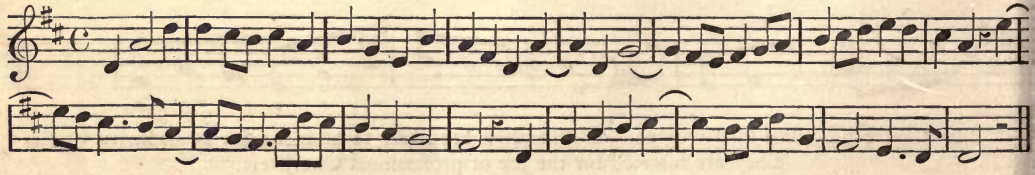
Ex. 51. J. STAINER.



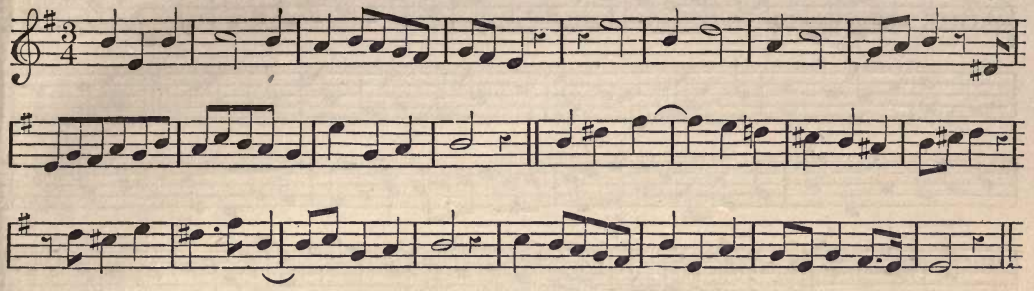
Ex. 52. HESSE.



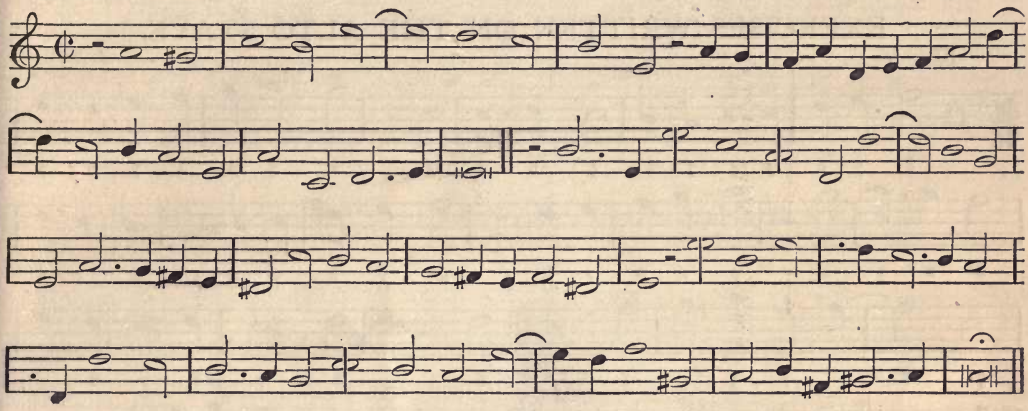
Ex. 53. REV. SIR F. A. GORE OUSELEY.



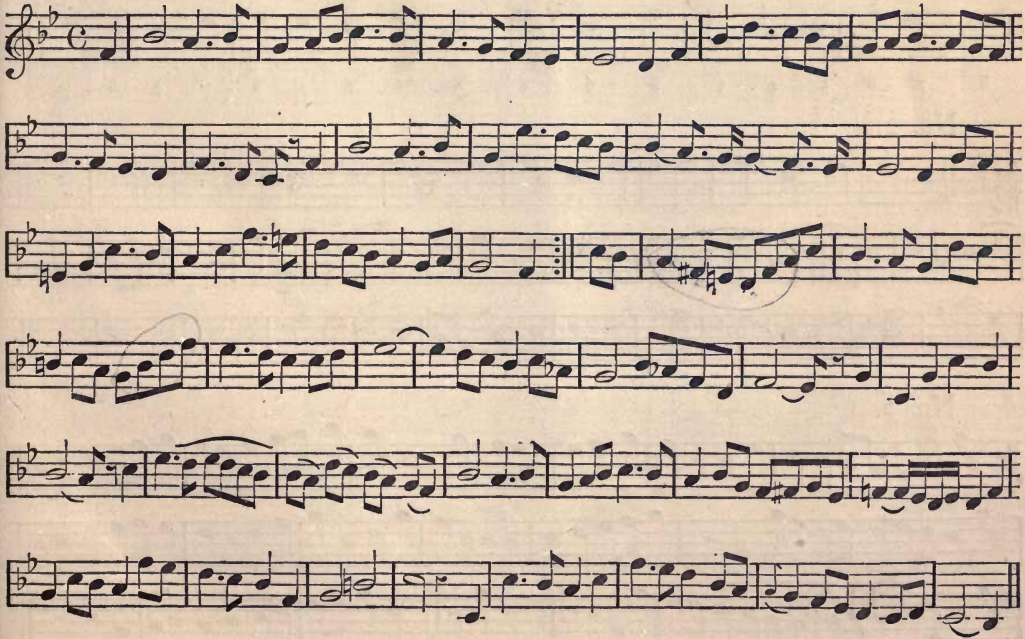
Ex. 54. REV. SIR F. A. GORE OUSELEY.



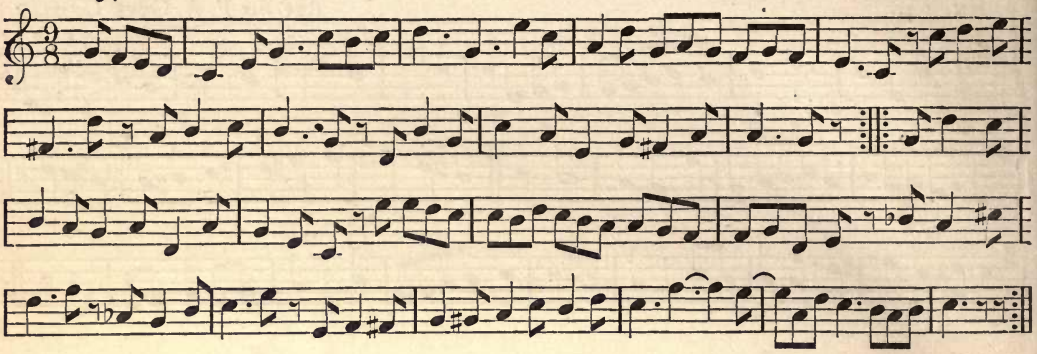
Ex. 55. REV. SIR F. A. GORE OUSELEY.



Ex. 56. REV. SIR F. A. GORE OUSELEY.

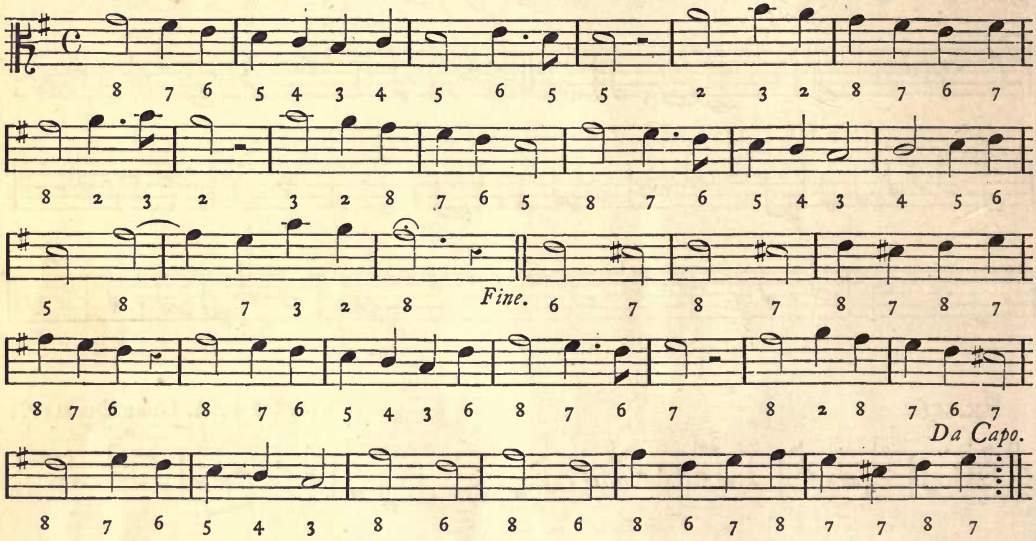


Ex. 57. Rev. Sir F. A. Gore Ouseley

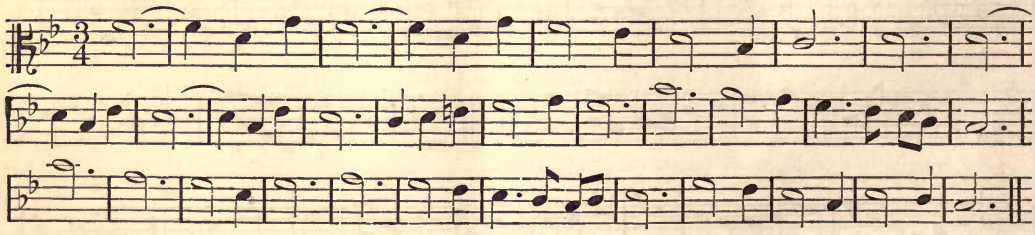


EXERCISES WRITTEN ON THE ALTO STAVE.

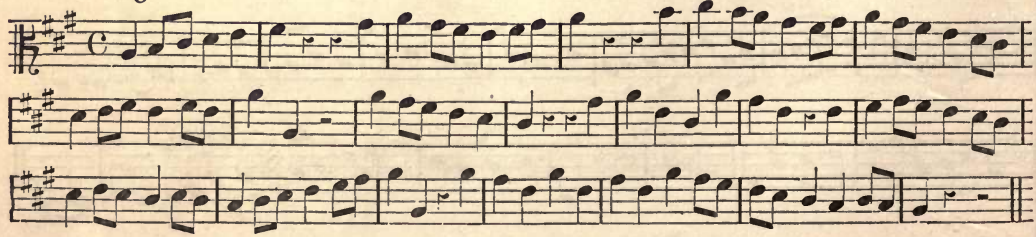
No. 1.



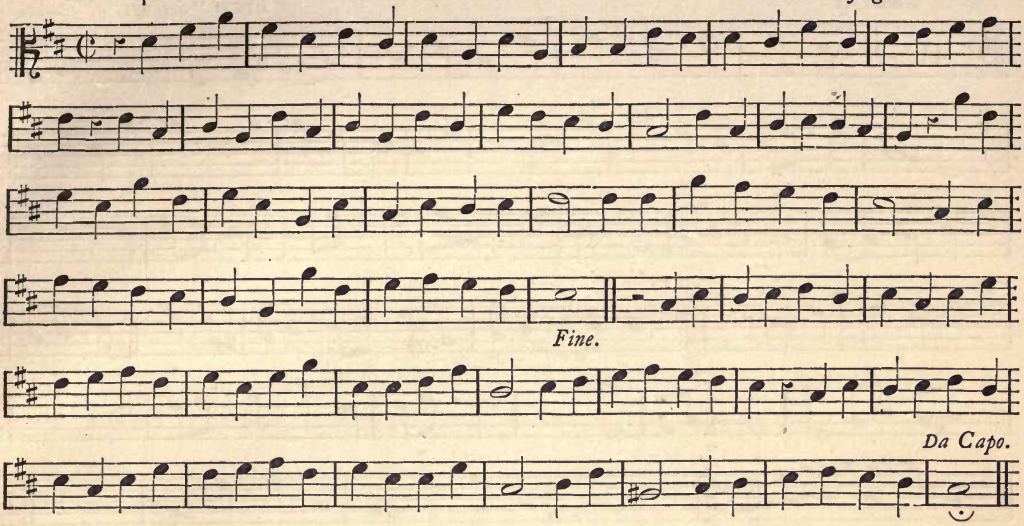
No. 2.



No. 3.

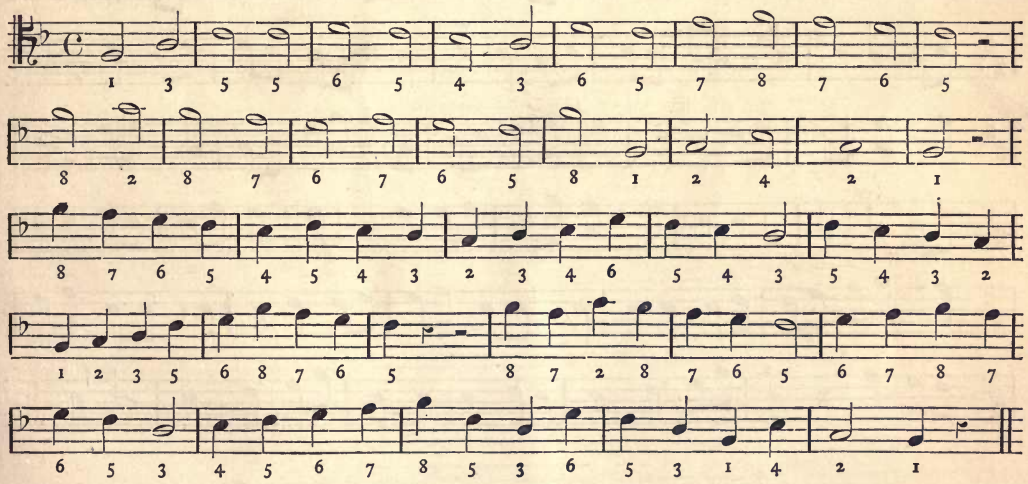


No. 4. From "*Solfèges d' Italie.*"

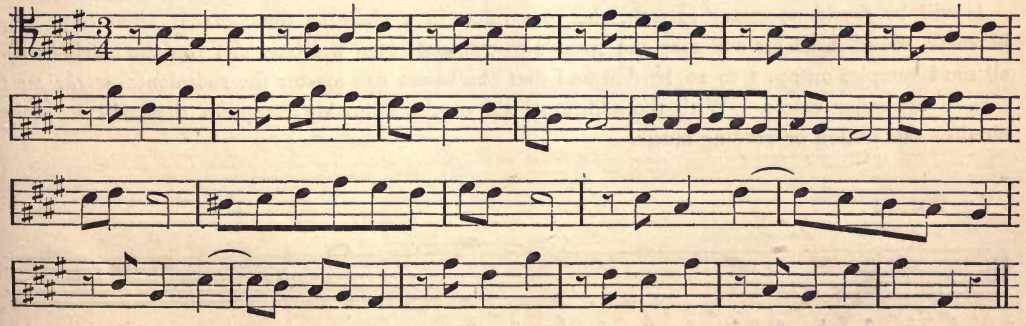


EXERCISES WRITTEN ON THE TENOR STAVE.

No. 1.



No. 2.



No. 3.

Smoothly. From "*Solfèges d' Italie.*"

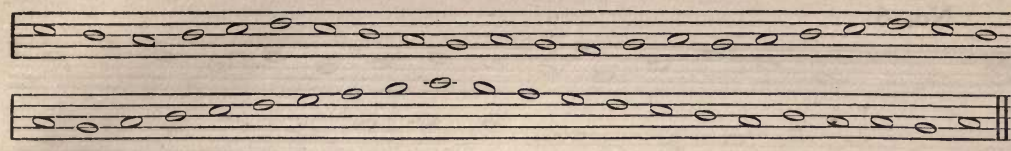
No. 4. From "*Solfèges d' Italie.*"

EXERCISES WRITTEN ON THE BASS STAVE.

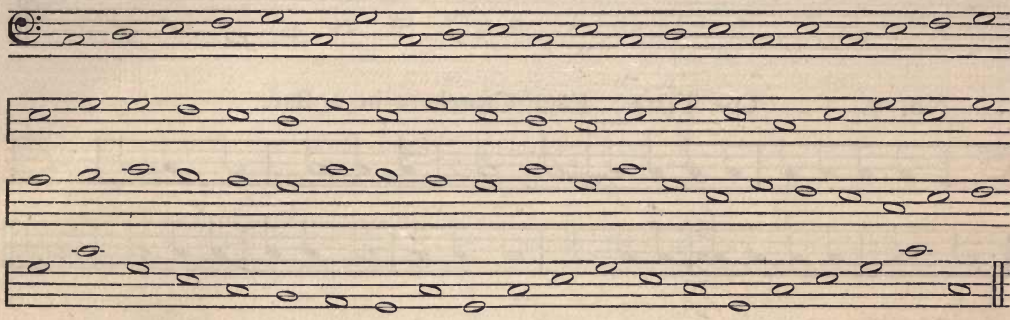
It will be found necessary to train the bass voices in a choir to some extent separately. If, however, the choirmaster will take the trouble to transpose into the bass clef (on the blackboard) all the Examples on pp. 1 to 20, he will find that the basses can master the rudiments *at the same time* as the other voices. With the additional aid of the following Exercises they will probably obtain a fair notion of reading music.

No. 1.

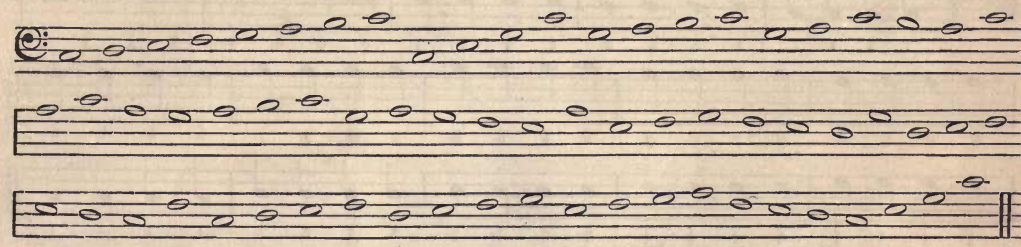
1 2 3 4 3 4 5 6 5 6 7 8



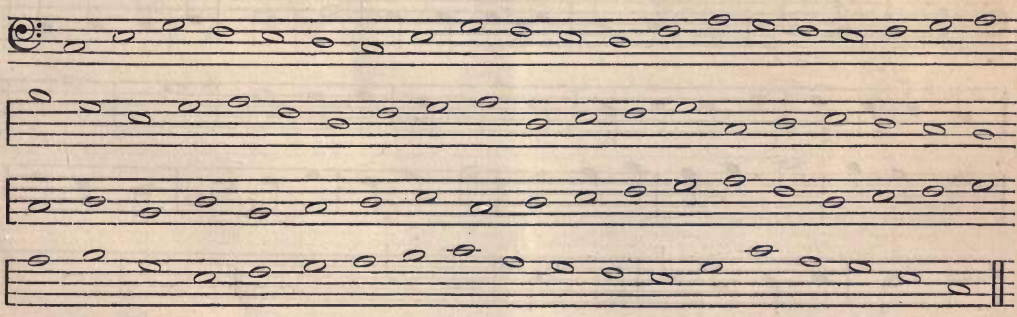
No. 2.



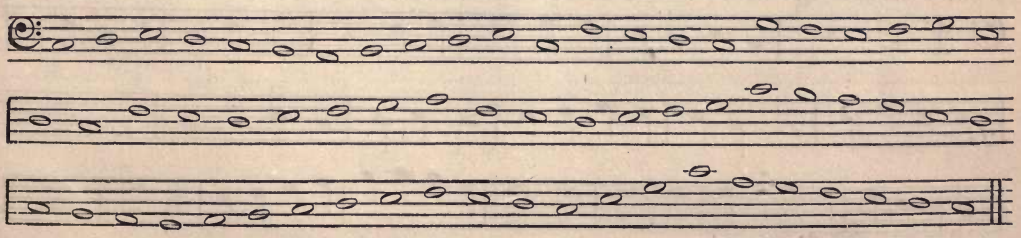
No. 3.



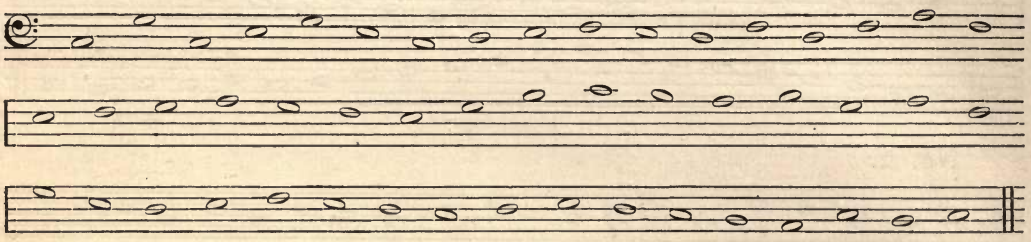
No. 4.



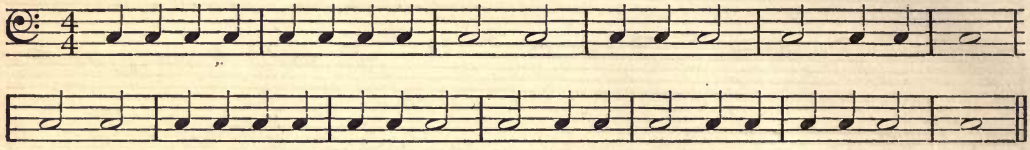
No. 5.



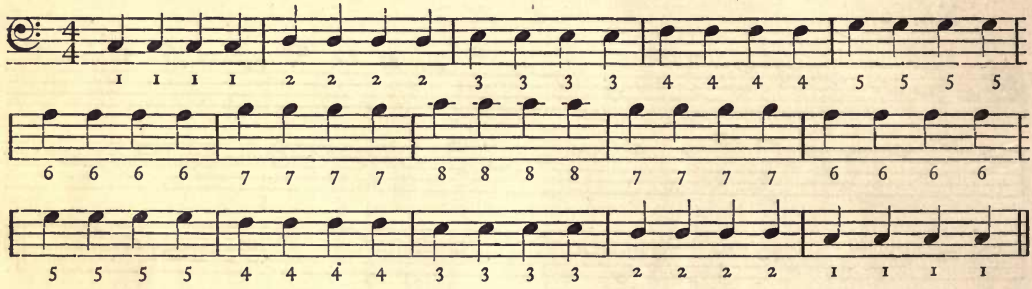
No. 6.



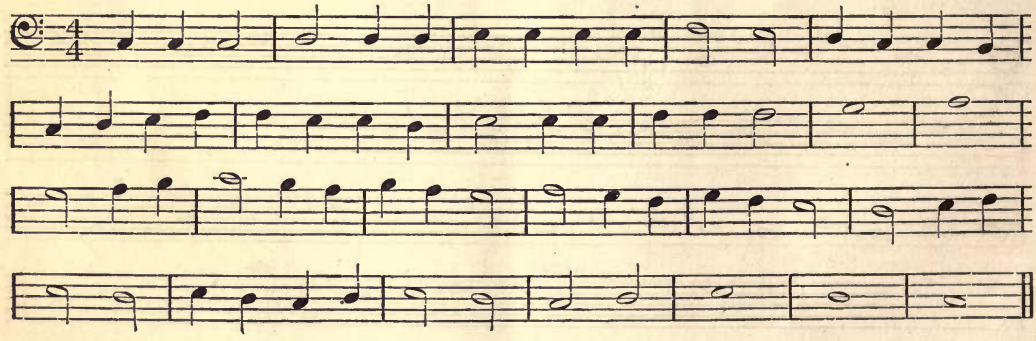
No. 7. On Time. Four Crotchets in a Bar.



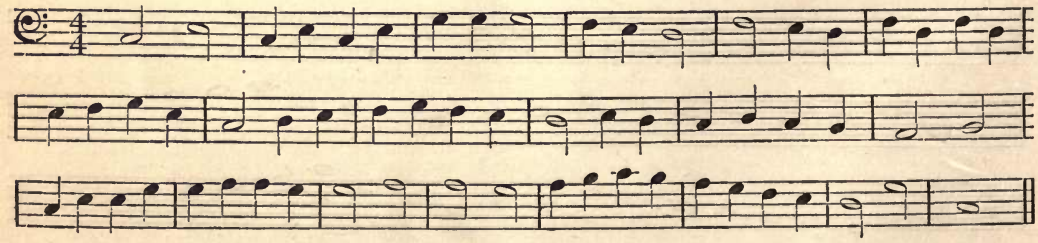
No. 8.



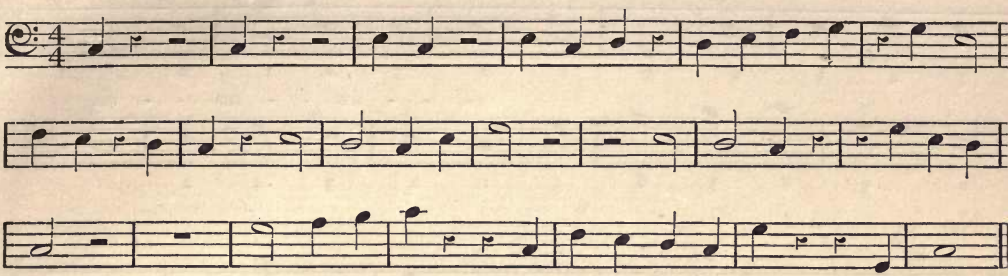
No. 9.



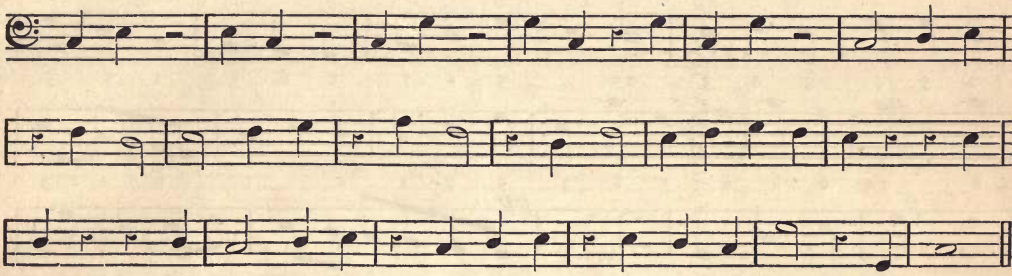
No. 10.



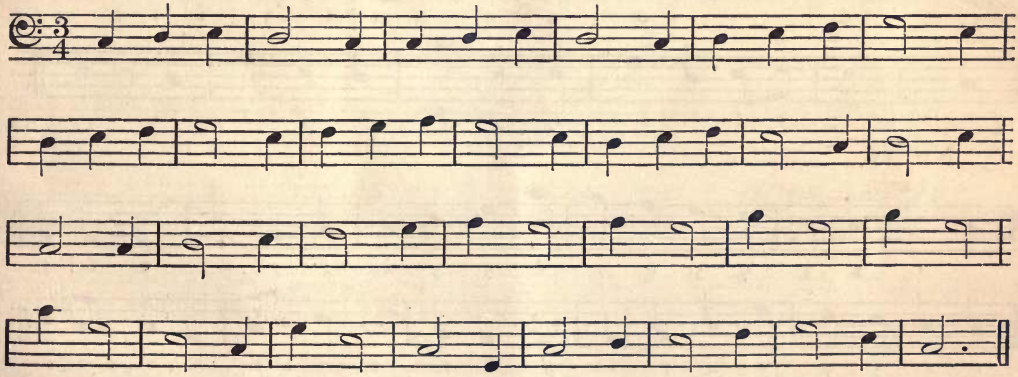
No. 11. On Rests.



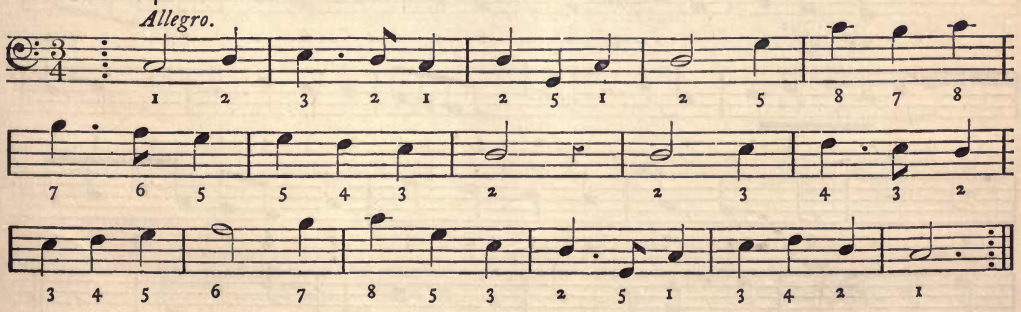
No. 12.

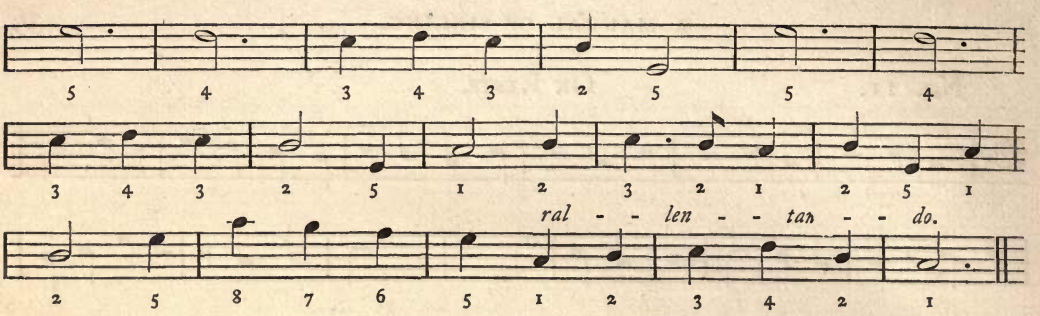


No. 13. Three Crotchets in a Bar.

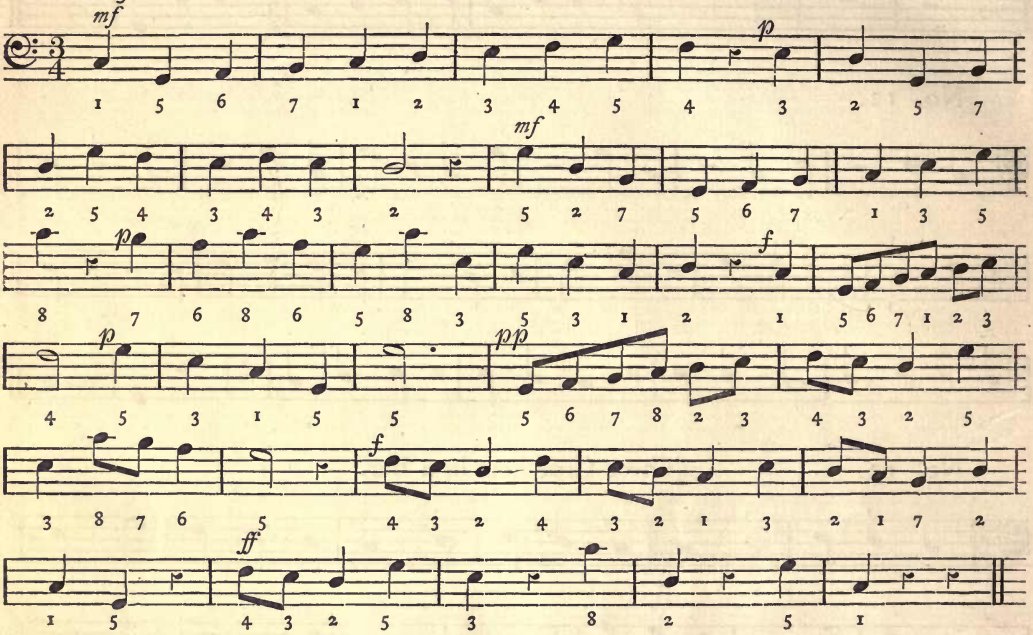


No. 14.

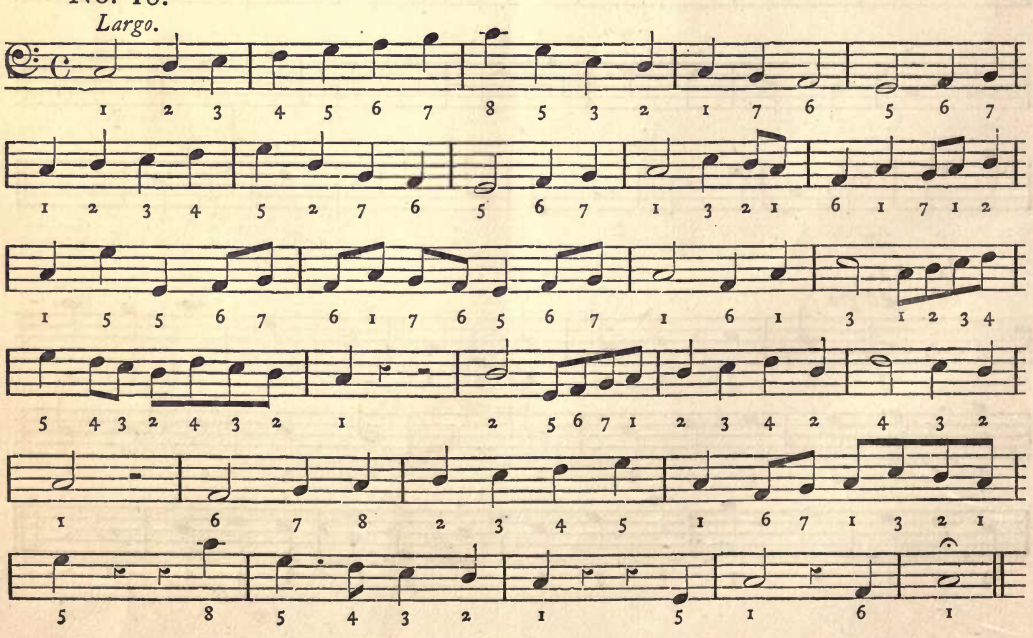



5 4 3 4 3 2 5 5 4
3 4 3 2 5 1 2 3 2 1 2 5 1
ral - - len - - tan - - do.
2 5 8 7 6 5 1 2 3 4 2 1

No. 15.


mf
p
1 5 6 7 1 2 3 4 5 4 3 2 5 7
mf
2 5 4 3 4 3 2 5 2 7 5 6 7 1 3 5
p
f
8 7 6 8 6 5 8 3 5 3 1 2 1 5 6 7 1 2 3
p
pp
4 5 3 1 5 5 5 6 7 8 2 3 4 3 2 5
f
3 8 7 6 5 4 3 2 4 3 2 1 3 2 1 7 2
ff
1 5 4 3 2 5 3 8 2 5 1

No. 16.


Largo.
1 2 3 4 5 6 7 8 5 3 2 1 7 6 5 6 7
1 2 3 4 5 2 7 6 5 6 7 1 3 2 1 6 1 7 1 2
1 5 5 6 7 6 1 7 6 5 6 7 1 6 1 3 1 2 3 4
5 4 3 2 4 3 2 1 2 5 6 7 1 2 3 4 2 4 3 2
1 6 7 8 2 3 4 5 1 6 7 1 3 2 1
5 8 5 4 3 2 1 5 1 6 1

No. 17.

Andante.

1 1 6 5 6 7 1 4 6 1 2 5 3

6 5 4 2 5 5 6 7 5 8 7 8 2 3 3

4 5 5 7 8 6 4 5 5 1

No. 18.

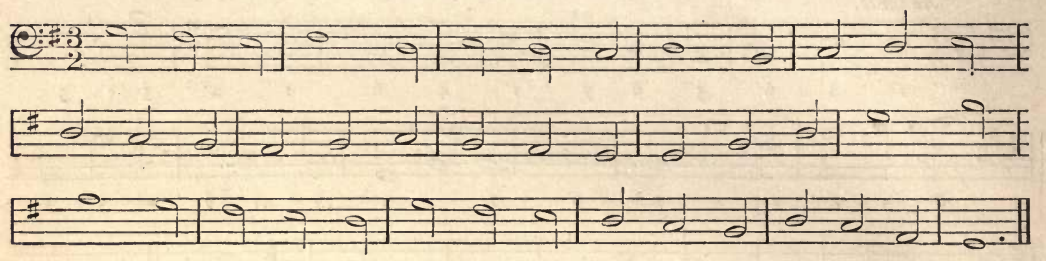
Andante. From "*Solfèges d'Italie.*

No. 19. ON THE USE OF SHARPS, FLATS AND NATURALS.

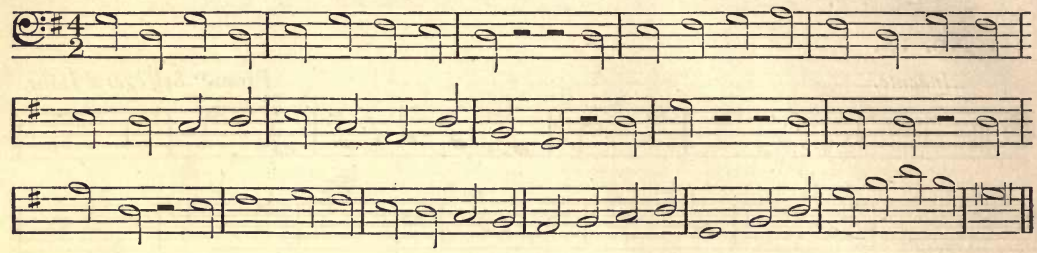
No. 20. ON THE DOT.

1 2 and 3 4 1 2 3 4 and 3 4 and 3 4 and 1 2 and

No. 21. Three Minims in a Bar.



No. 22. Four Minims in a Bar.



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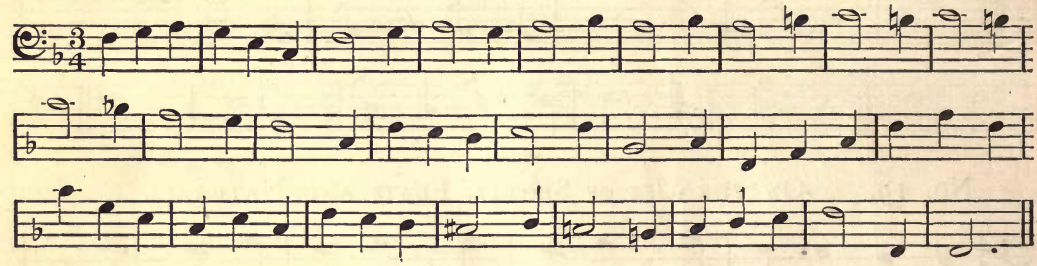

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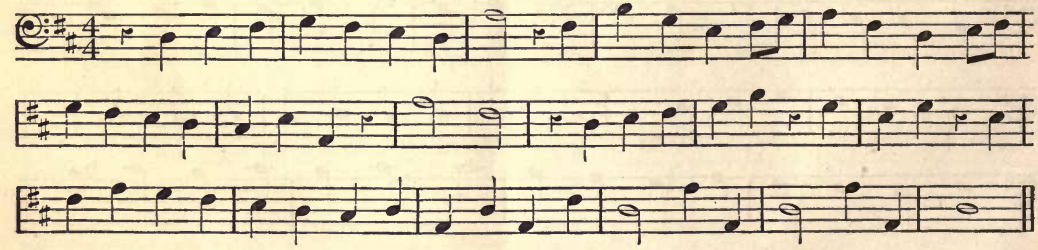

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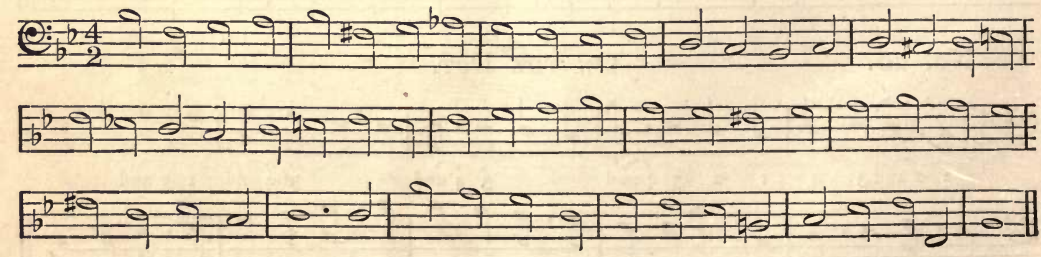
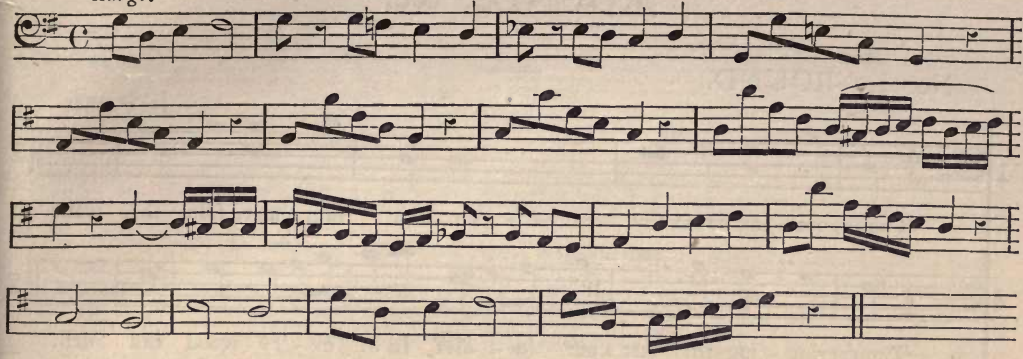


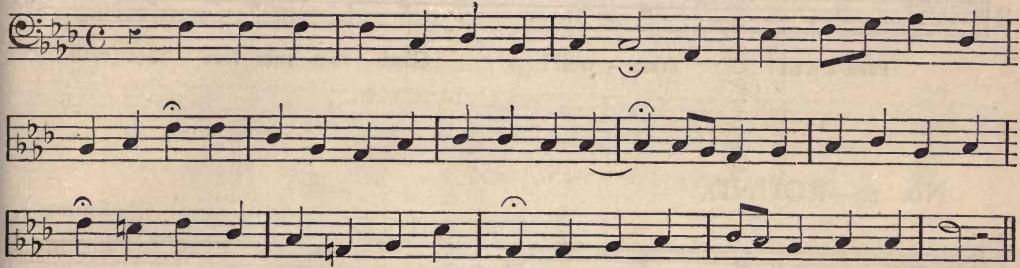
No. 26.

Largo.



No. 27.

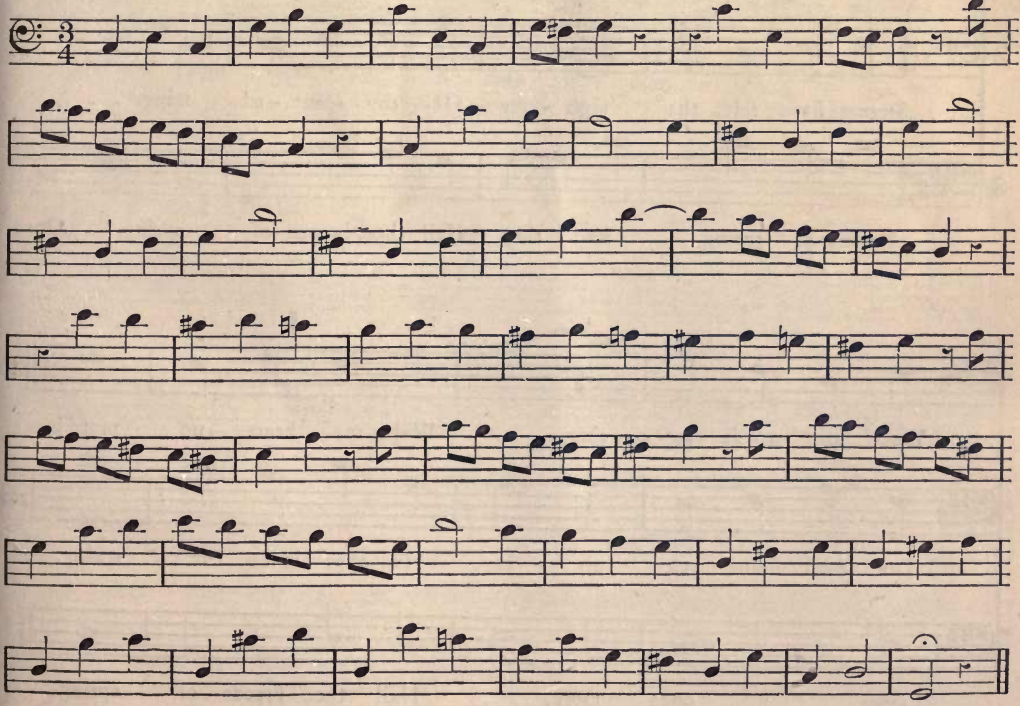
Chorale from *St. Paul.*—MENDELSSOHN.



No. 28.

Moderato.

From HESSE.



ROUNDS, &c.

No. 1.—ROUND.

J. Stainer.

1 Thou'rt bear- ing hence thy ro - - ses, Fair sum - mer, fare thee well! 2

2 Thou'rt sing - ing thy last me - lo - dies In . . ev - 'ry wood and dell. 3

3 Fare - well! fare - well! Glad sum - mer fare thee well! 1

No. 2.—ROUND.

J. Stainer.

1 O thou breeze of spring, . . Glad-'ning sea and shore, . .

2 Streams have felt the sigh - ing Of thy scent - ed wing, . .

3 Breeze of spring, hail thee, Hail thee, breeze of spring, Once

2 Wake the woods to sing, . . Wake my heart no more!

3 Let each fount re - ply - ing, Hail thee breeze of spring,

1 more, once more, . . Hail thee breeze of spring.

No. 3.—ROUND.

J. STAINER

1 When bright-er suns and mild - er skies Pro - claim the op - 'ning year, What

2 Earth and her thousand voi - ces give Their thou-sand notes of praise, And all, and

3 Forth walks the la -b'rer to his toil, And sees the fresh ar - ray Of ver-dure

2 var - ious sounds of joy a - rise! What pros -pects new ap - pear,

3 all that by His mer - cy live, To God their off -'ring raise.

1 clothe the flow - 'ry soil, A - long his care - less . . way.

No. 4.—ROUND.

J. STAINER.

1 It is sum-mer, it is sum-mer! how beau - ti - ful it looks; 2

2 There is sun-shine on the old grey hills, and sun-shine on the brooks; 3

3 A sing - ing bird on ev - 'ry bough, soft per-fumes in the air, 4

4 A hap - py smile on each young lip, and glad-ness ev - 'ry - where. 1

No. 1.

DUETTS.

Moderato. DR. NARES.*

No. 2.

Andante. DR. NARES

* The Duetts by DR. NARES are reprinted from his "Concise and Easy Treatise on Singing." The Trios by SAMUEL WEBBE are selected from his "Forty-two Vocal Exercises—designed for the use of those who wish *to sing at sight*."

No. 3.

Larghetto. DR. NARES.

Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

Hal - le - lu - jah, Hal - le - lu - jah, A - - - -

A - - - men, A - - - men, A - men, Hal - le - lu - jah,

- men, A - - - men, A - men, Hal - le -

Hal - - le - lu - - jah, A - - - - - - - men,

- lu - jah, A - - - - - - men, A - - -

A - - - - men, Hal - le - lu - jah, Hal - le -

- - - - men, Hal - le - lu - jah! Hal - le - lu - jah, Hal - le -

- lu - jah, A - - men, A - - - men, A - - - - -

- lu - jah, A - men, A - - - - men, A - -

- - men, A - - - men, A - - - men. A - - - - men.

- men, A - - - - - - - - - - - men.

No. 4.

Vivace.

DR. NARES.

Hal - - - - - - le - lu - - jah, Hal - le - lu - jah,

Hal - - - - - le - lu - - jah, Hal - le -

A - - - - - - men, A - - - - - - men, A -

- lu - jah, A - - - - - - men, A - - men, A - -

- - - - - - - - - - - - men, Hal - le - -

- - - - - - men, A - - - - - men, Hal - - le -

- lu - jah, Hal - le - - lu - jah, Hal - - - - - le -

- lu - jah, . . A - - men, Hal - - - - - - - le -

- lu - - jah, Hal - le - lu - jah, Hal - le - lu - jah,

- lu - - jah, Hal - le - lu - jah, Hal - le - lu -

Hal - - - - - - le - lu - . jah.

- jah, Hal - le - - lu - - - jah.

No. 5.

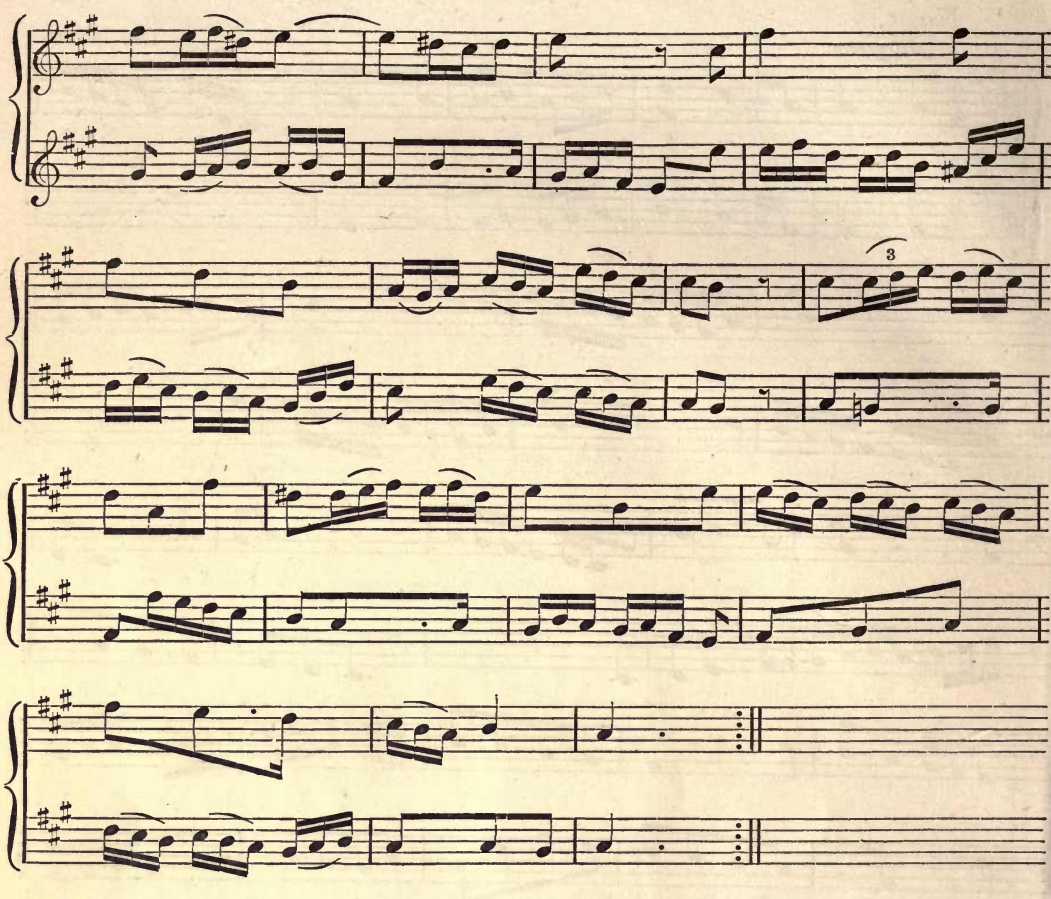
Allegretto.

DR. NARES.

No. 6.

Larghetto.

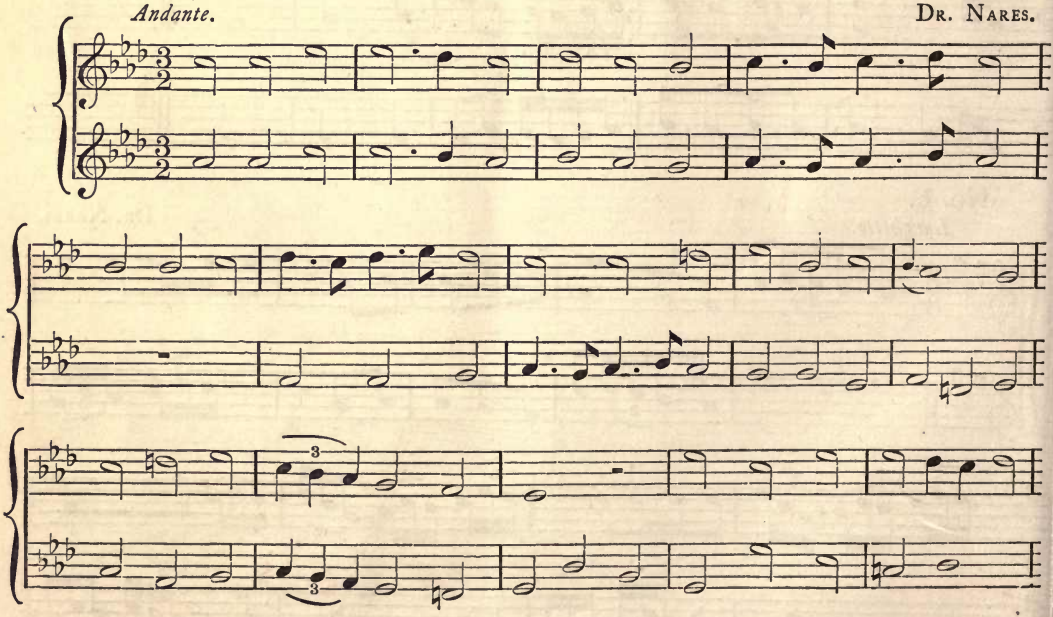
DR. NARES.

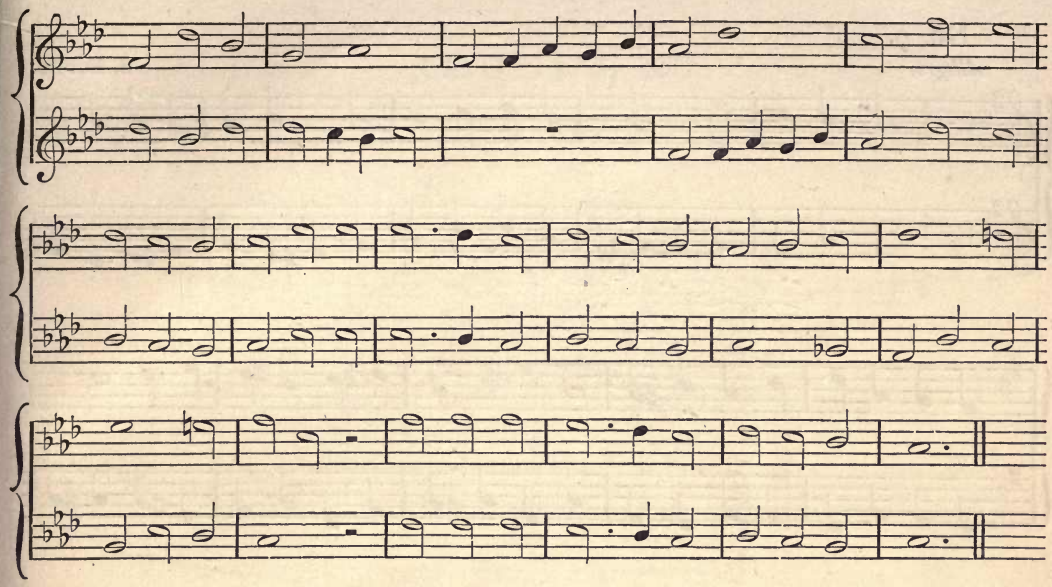


No. 7.

Andante.

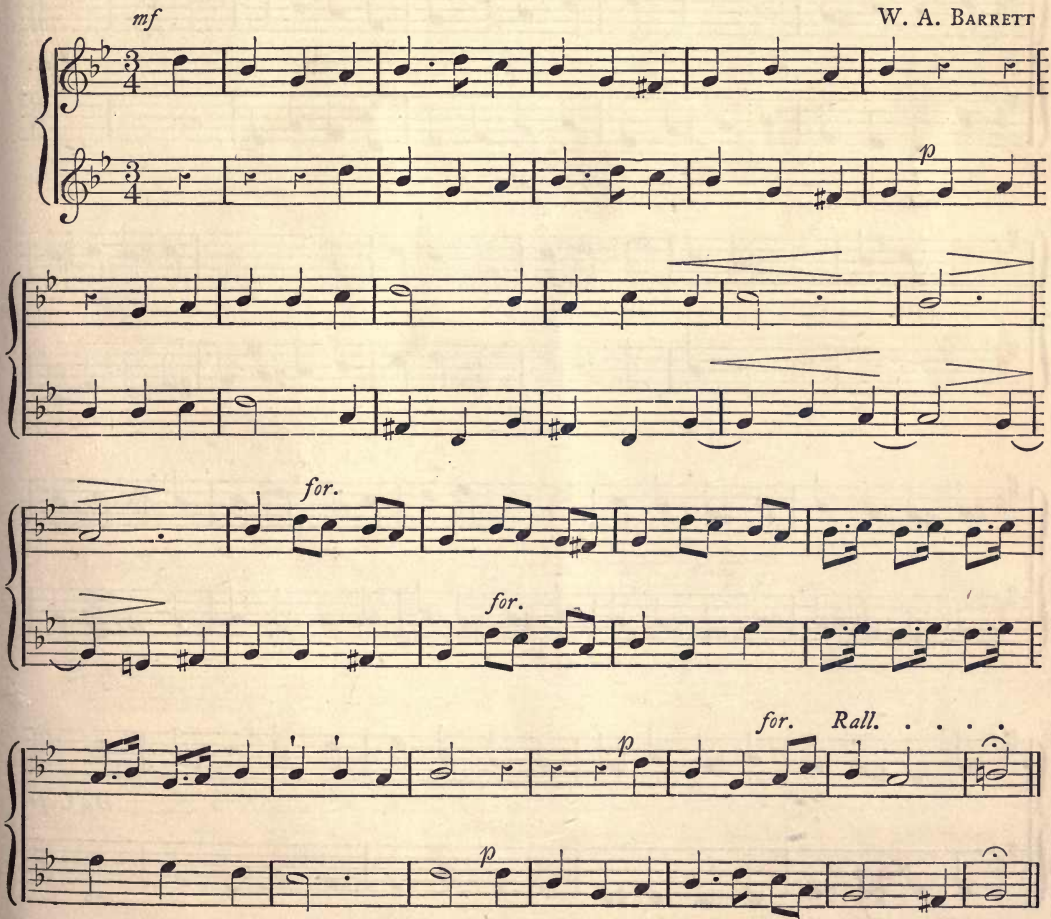
Dr. Nares.





No. 8.

W. A. Barrett



No. 9.

Allegro.

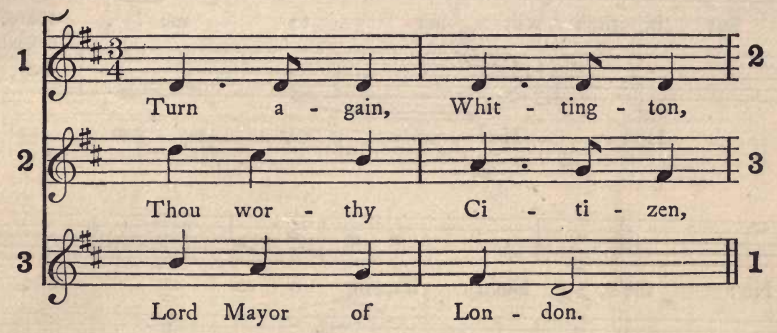
B. Blyth.

Fine.

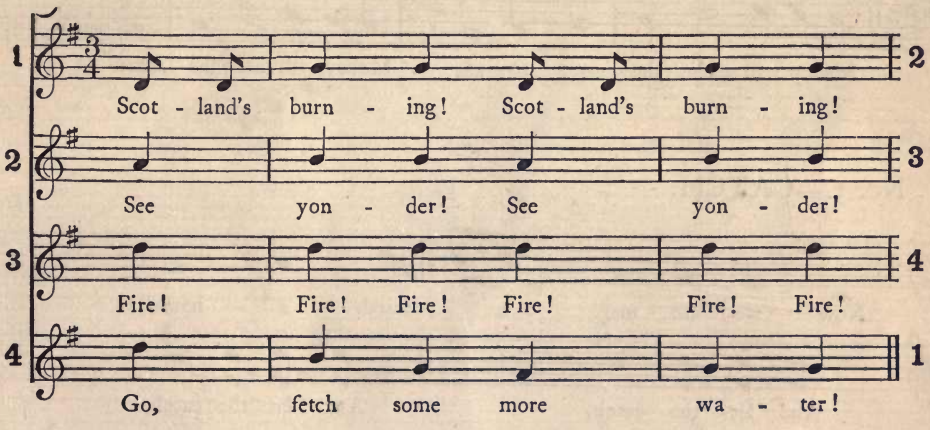
Da Capo.

ROUNDS, &c.

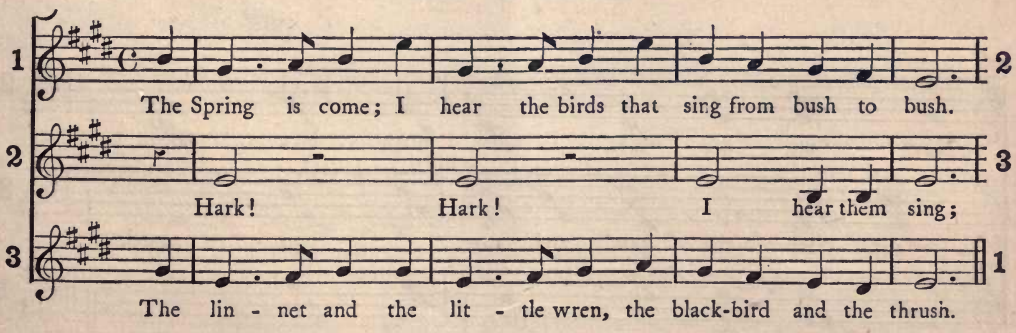
No. 1.—ROUND.



No. 2.—ROUND.



No. 3.—CATCH.



No. 4.—ROUND.

1 Wilt thou lend me thy mare to go a mile? . .

2 But if thou wilt her to me . . spare,

3 Ho! Ho! . . . . say you so!

2 No; she's lam'd leap-ing o - ver a stile.

3 Thou shalt have mo-ney for . . . thy mare.

1 Money will make the mare to go, Money will make the mare to go.

No. 5.—CATCH.

1 Now we are met, let mirth a - bound,

2 And let the catch, And let the catch,

3 And toast go round, and toast go

2 Now we are met, let mirth a - bound,

3 and let the catch and toast . . go round.

1 round, let the catch and toast go round.

No. 6.—ROUND.

Soft and Slow.

1 Thou poor bird, 2

2 Mourn'st the tree where 3

3 Sweet - ly thou didst war - ble in thy 4

4 Wan - d'rings free. 1

No. 7.—ROUND.

DR. W. HAYES

1 Wind, gen - tle e - ver-green, to form a shade A -

2 Sweet i - vy, wind thy boughs, and in - ter - twine With

3 Thus shall thy last - ing leaves with beau - ties hung, Prove

round the tomb where So - pho-cles is laid. 2

blush - ing ro - ses and the clus - t'ring vine. 3

grate - ful em - blems of the lays he sung. 1

No. 8.—ROUND.

Anon. 1834.

1 Call Philip flat nose, straight he frets thereat, And yet this Philip has a nose that's flat. 2

2 Call Philip flat nose, straight he frets thereat, And yet this Philip has a nose that's flat. 3

3 Call Philip flat nose, straight he frets thereat, And yet this Philip has a nose that's flat. 1

No. 9.—ROUND.

Mournfully.

1 A - dieu, sweet A - ma - ril - lis, for since to part your

2 O hea - vy . . . . ti - - - - ding, There is for me no bi - - - - ding.

3 Yet once a - gain, ere that I will is, A - dieu, sweet A - - - - ma - ril - lis.

1 part with you, A - - ma - ril - lis sweet, A - dieu.

No. 10.—ROUND. THE DUMB PEAL. DR. COOKE.

(*The Pauses indicate the final close.*)

1 Bell. Bim, Bome, Bell, Bim, Bome, well.

2 Bell. Hark! Hark now the mourn - - ful

3 - hood doth tell That John - ny bids us

4 Fare - well. Then since he's gone, we'll ring his

2 Bell, Bim, Bome, Bell, Bim, Bome,

3 muf - fled bell, The weep - ing neigh - bour -

4 all Fare - well, Fare - well,

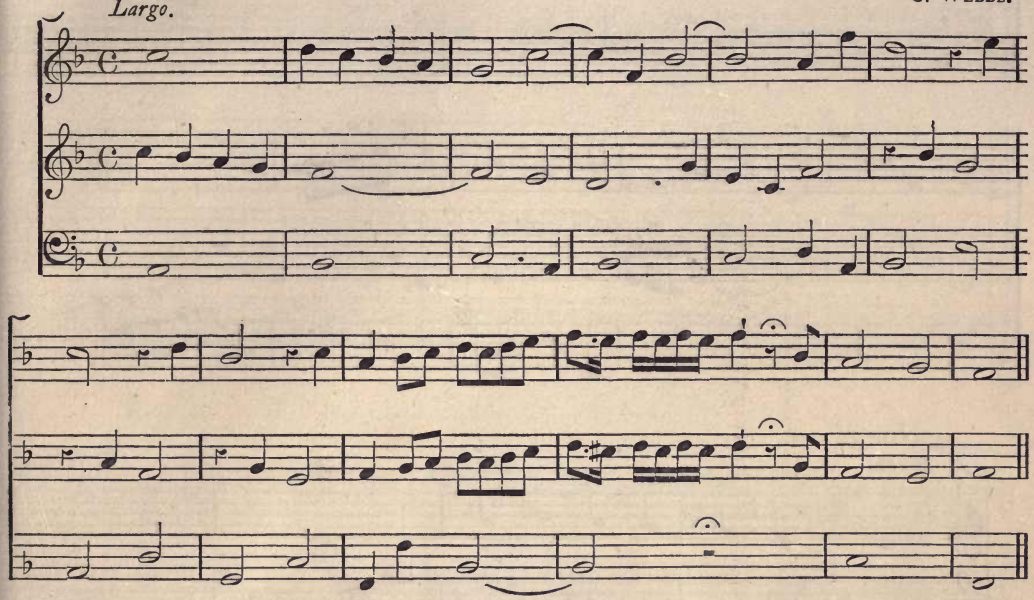
1 knell, we'll ring . . . his knell, For long was he be - lo - ved

TRIOS.*

No. 1.

Largo.

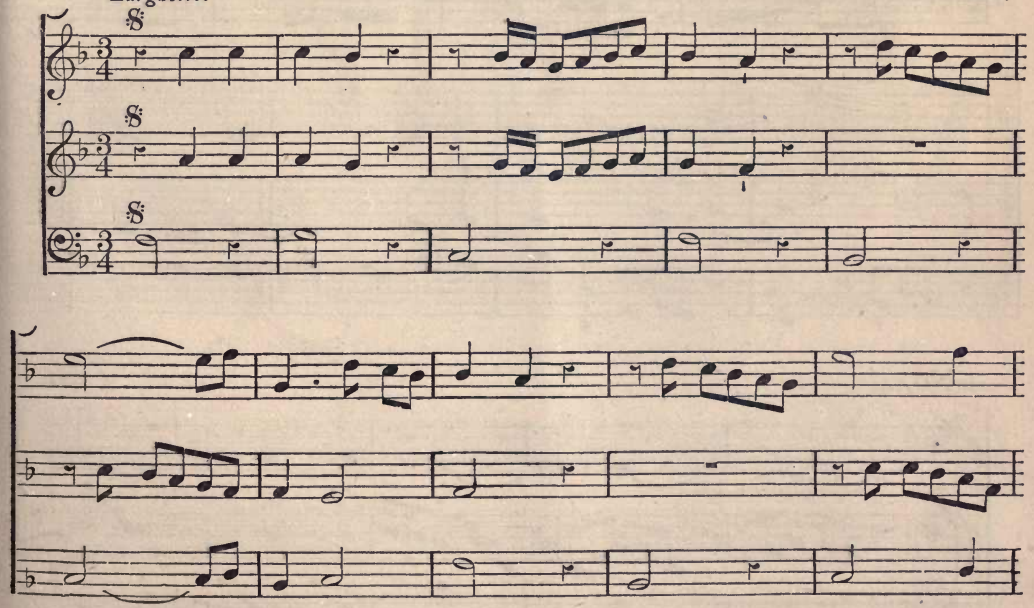
S. Webbe.



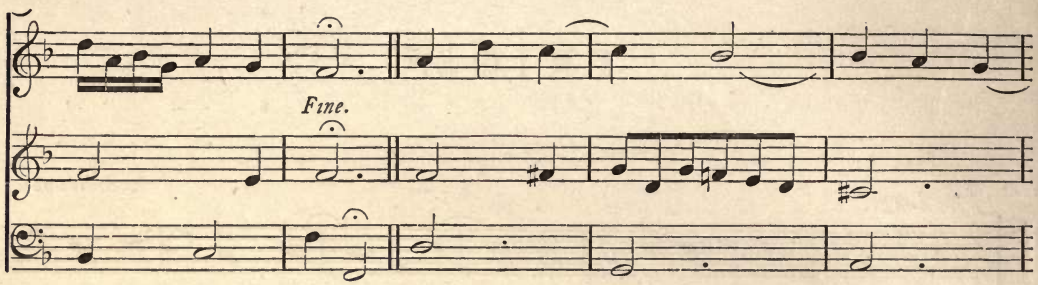
No. 2.

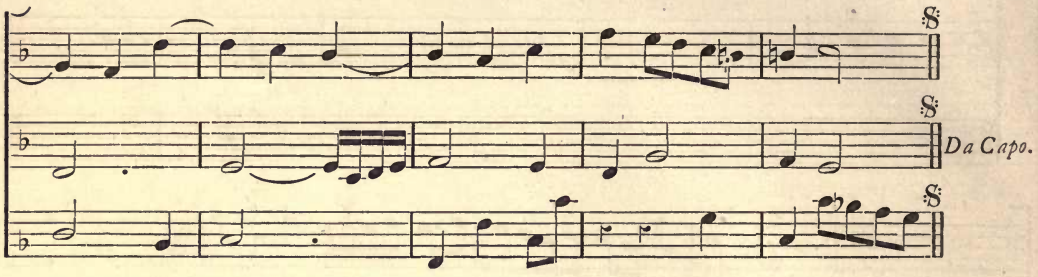
Larghetto.

S. Webbe.



* The Bass part may be either sung or played on an instrument.





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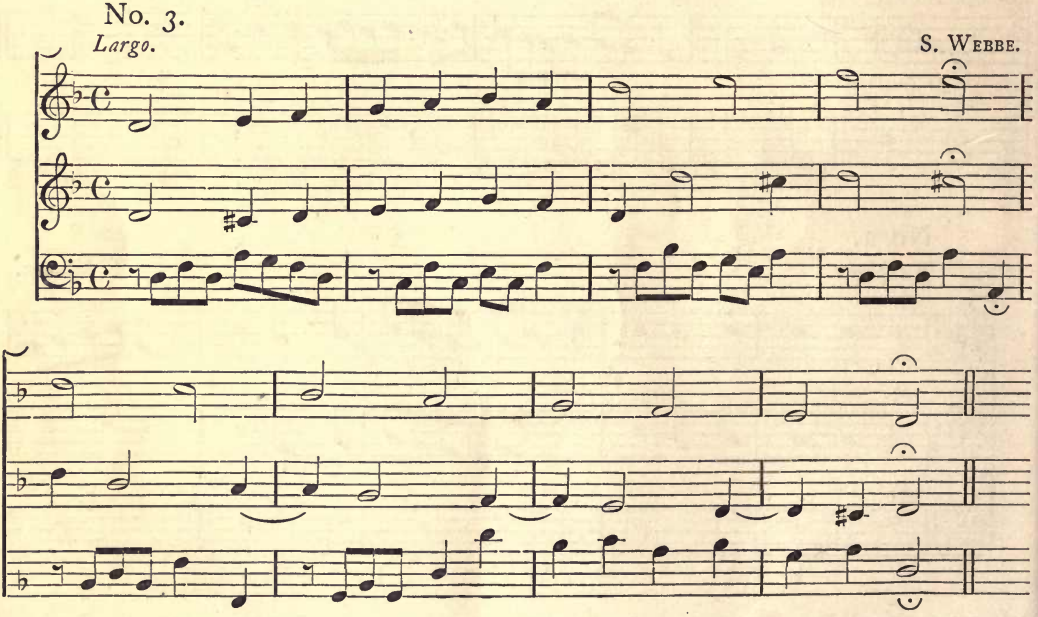

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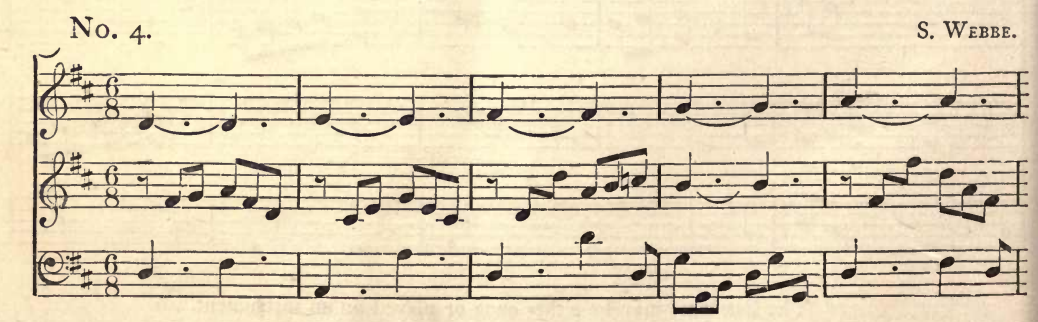
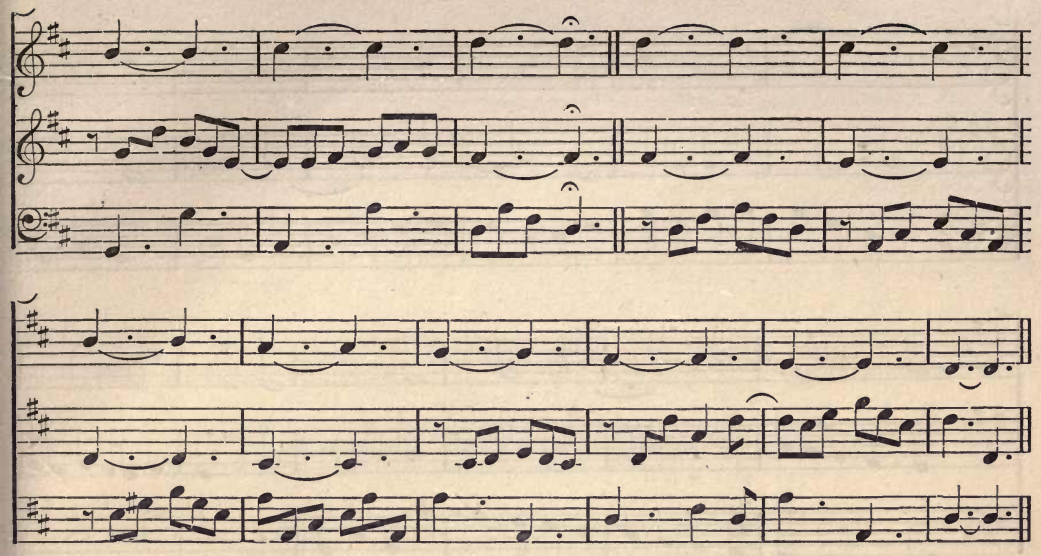
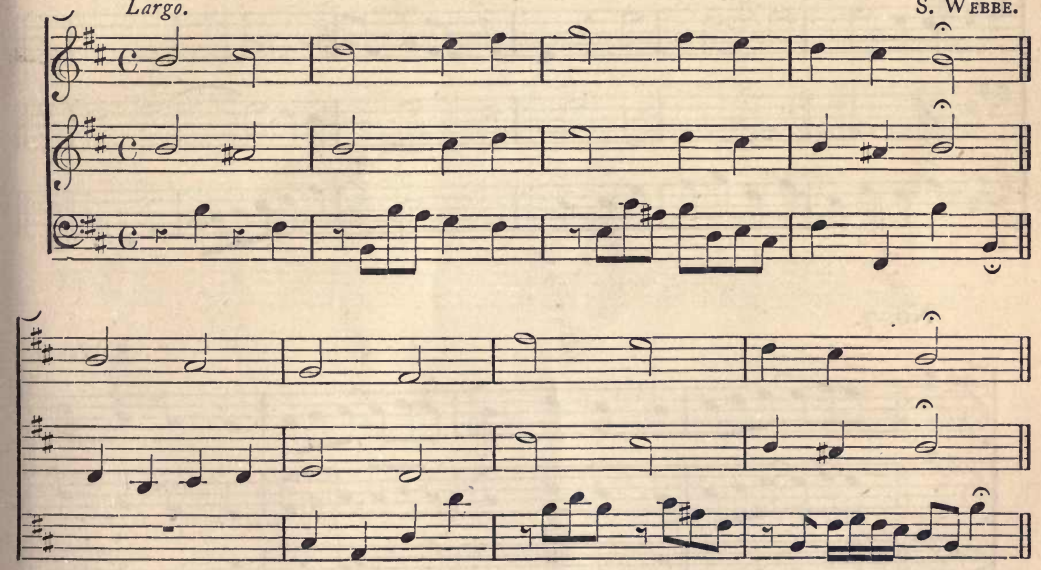




No. 5.

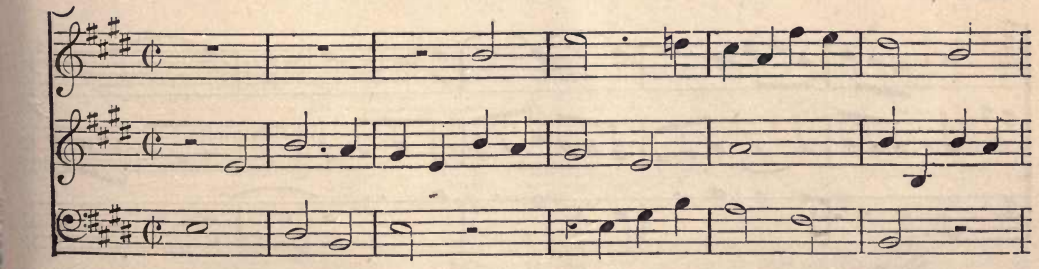
Largo.

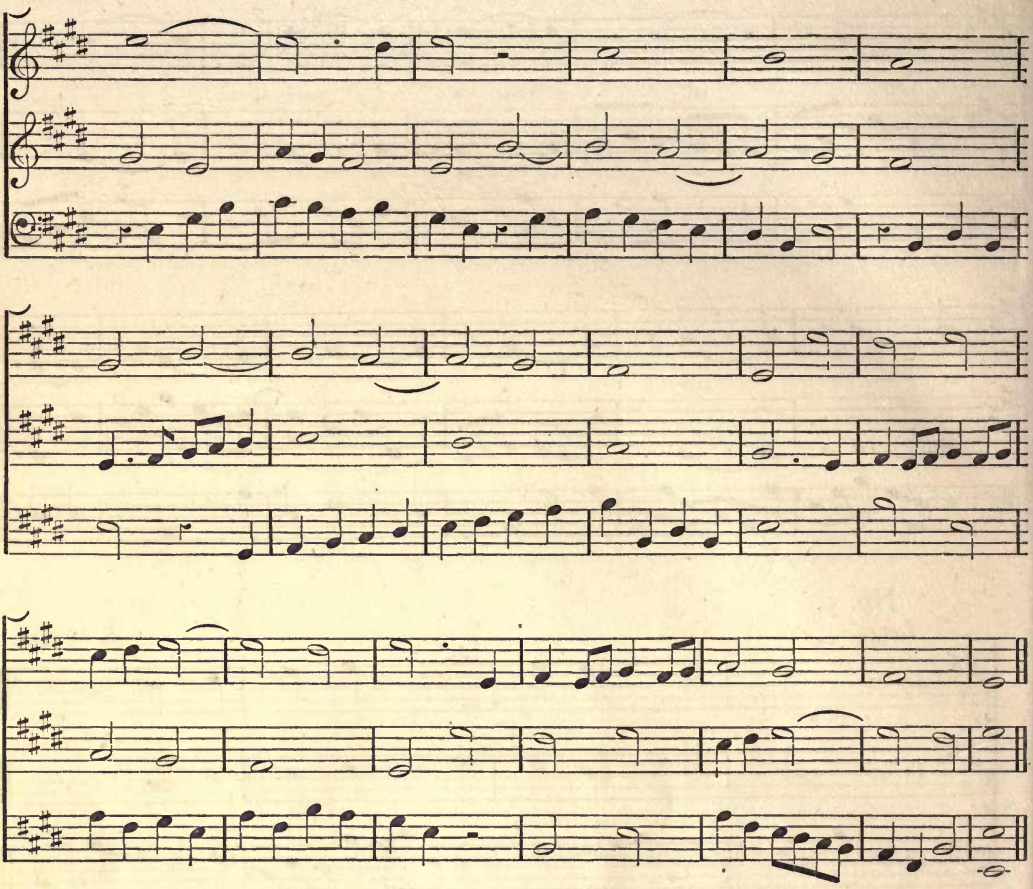
S. WEBBE.



No. 6.

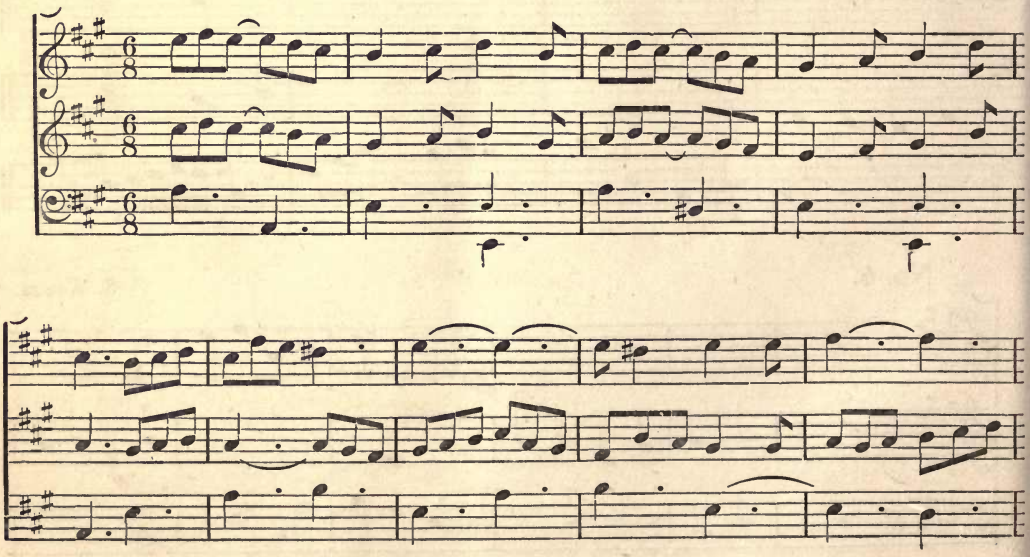
S. WEBBE.

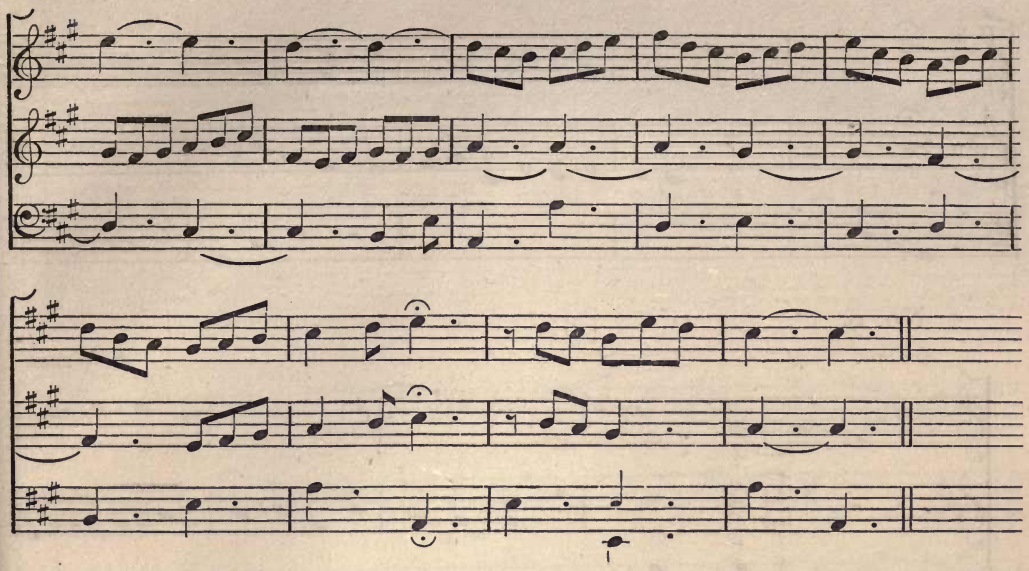




No. 7.

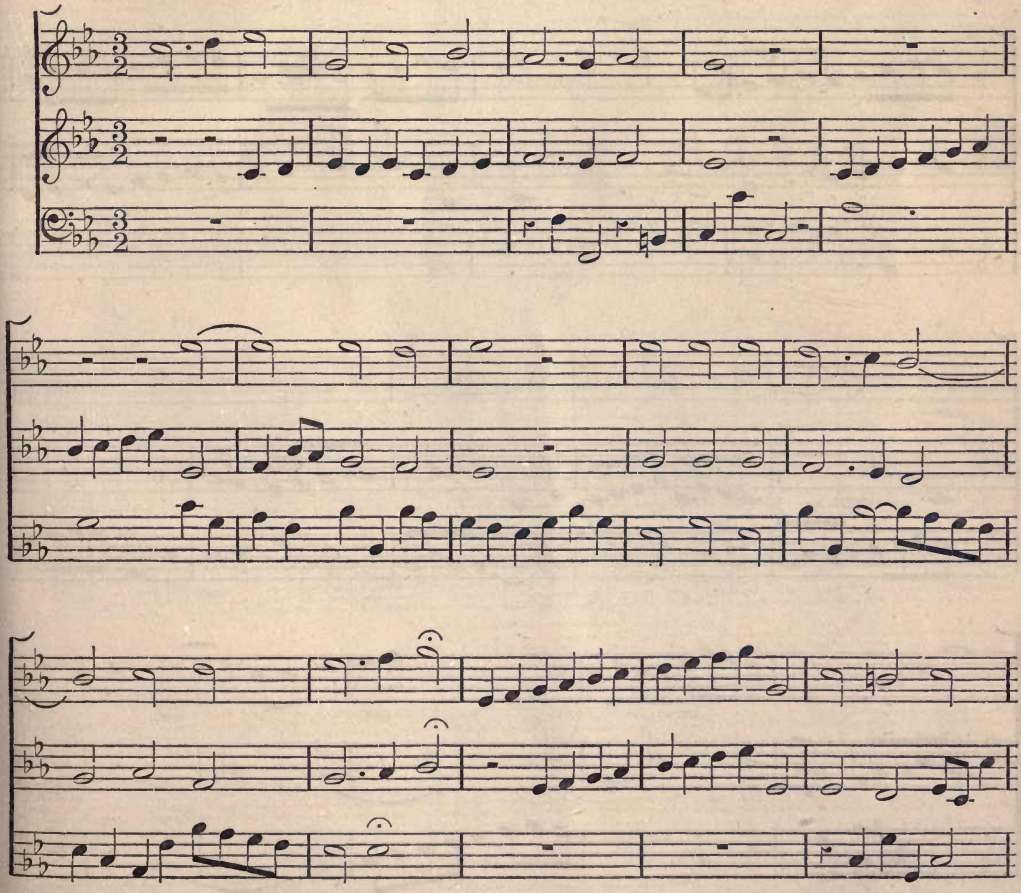
S. Webbe.

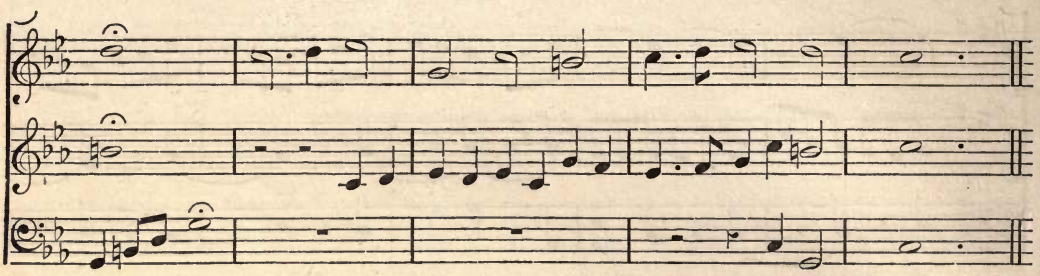




No. 8.

Andante. S. Webbe.

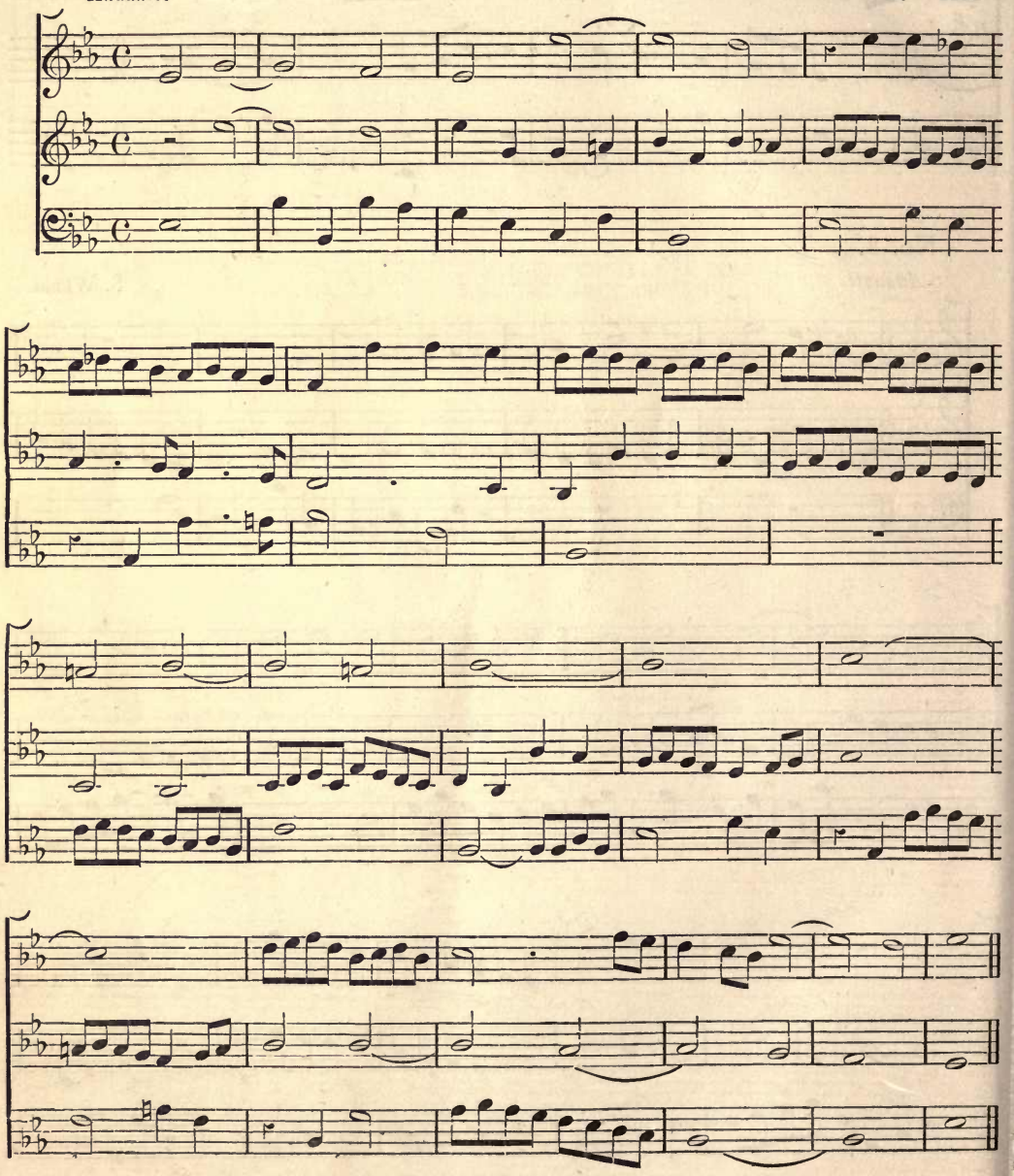




No. 9.

Andante.

S. Webbe



No. 10.

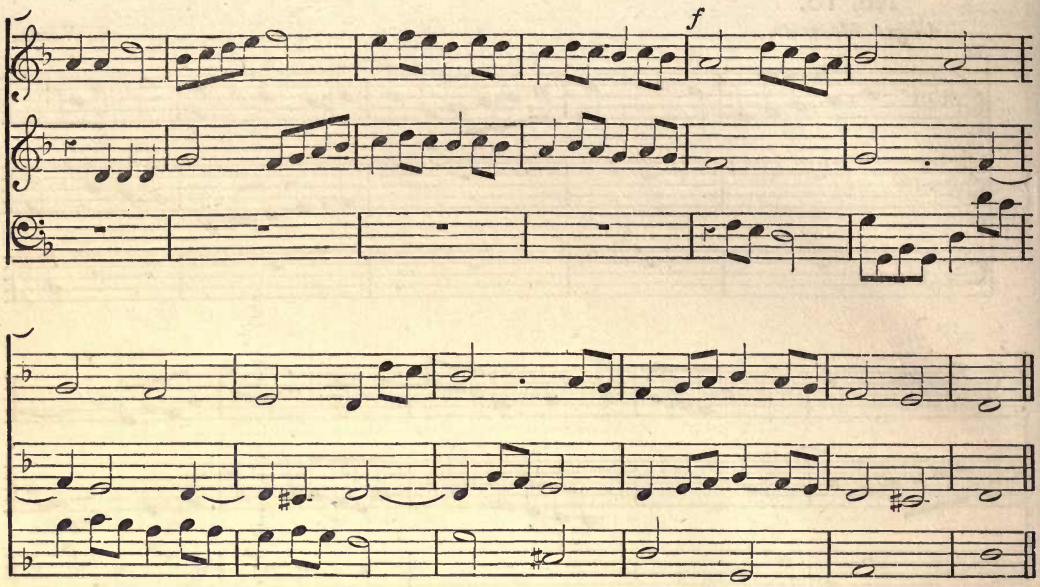
Allegro Moderato.

S. Webbe.

No. 11.

Allegro.

S. Webbe.



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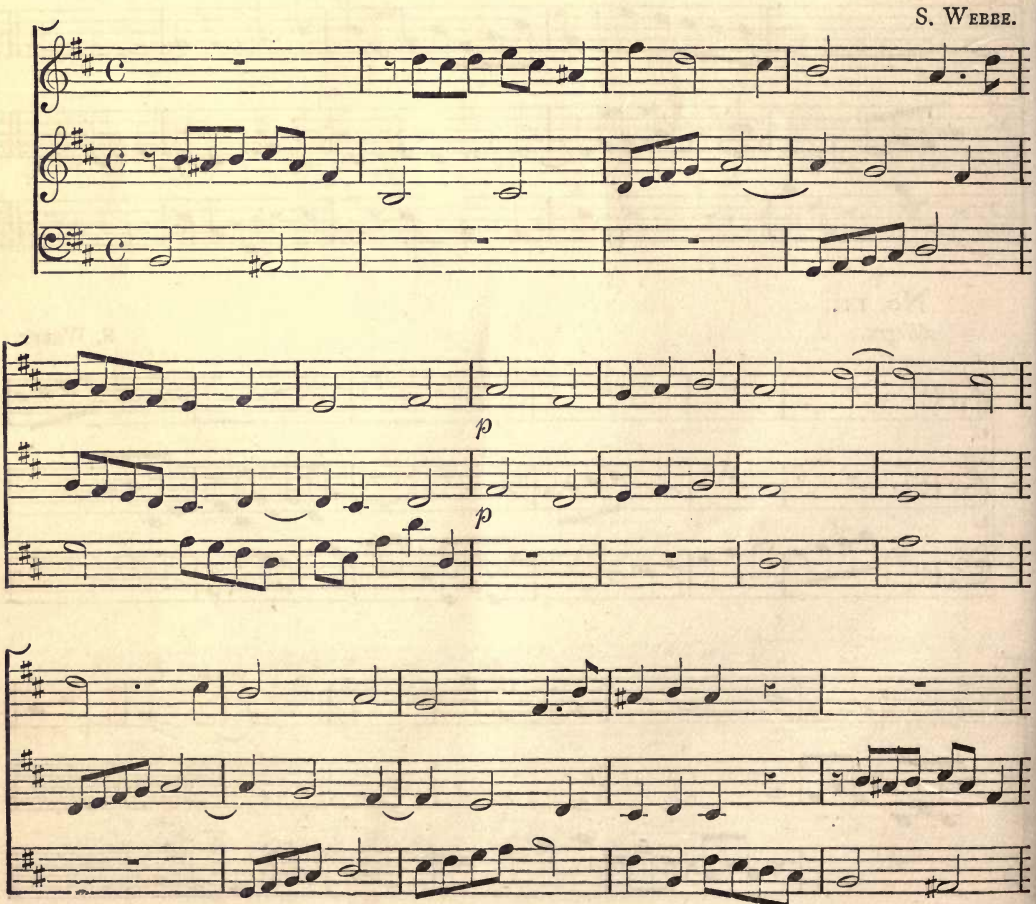
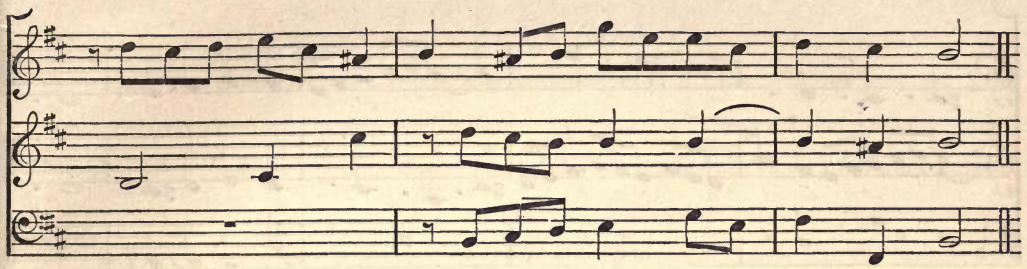
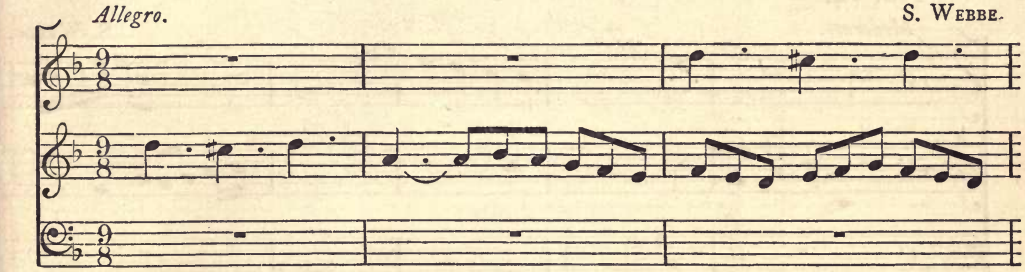
S. Webbe.

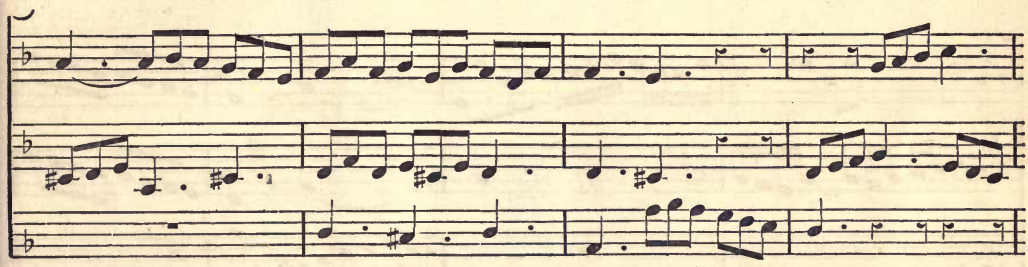


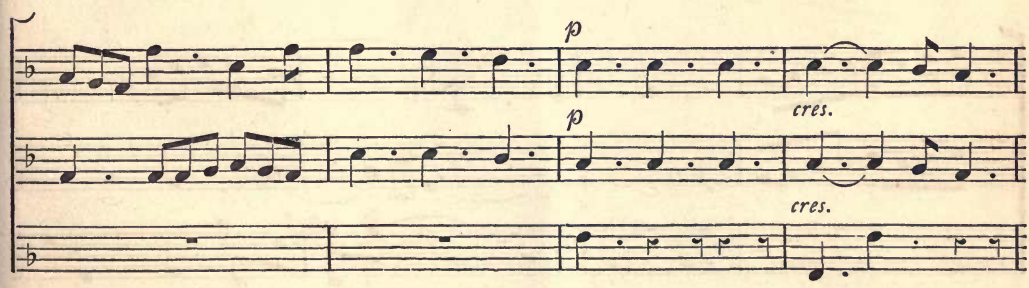


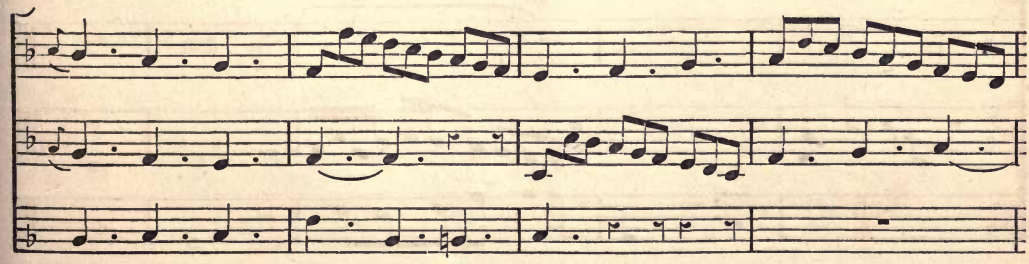
No. 13.

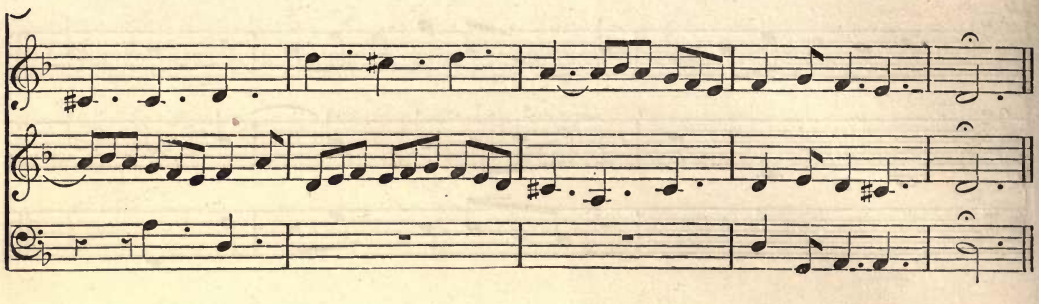
Allegro. S. Webbe.







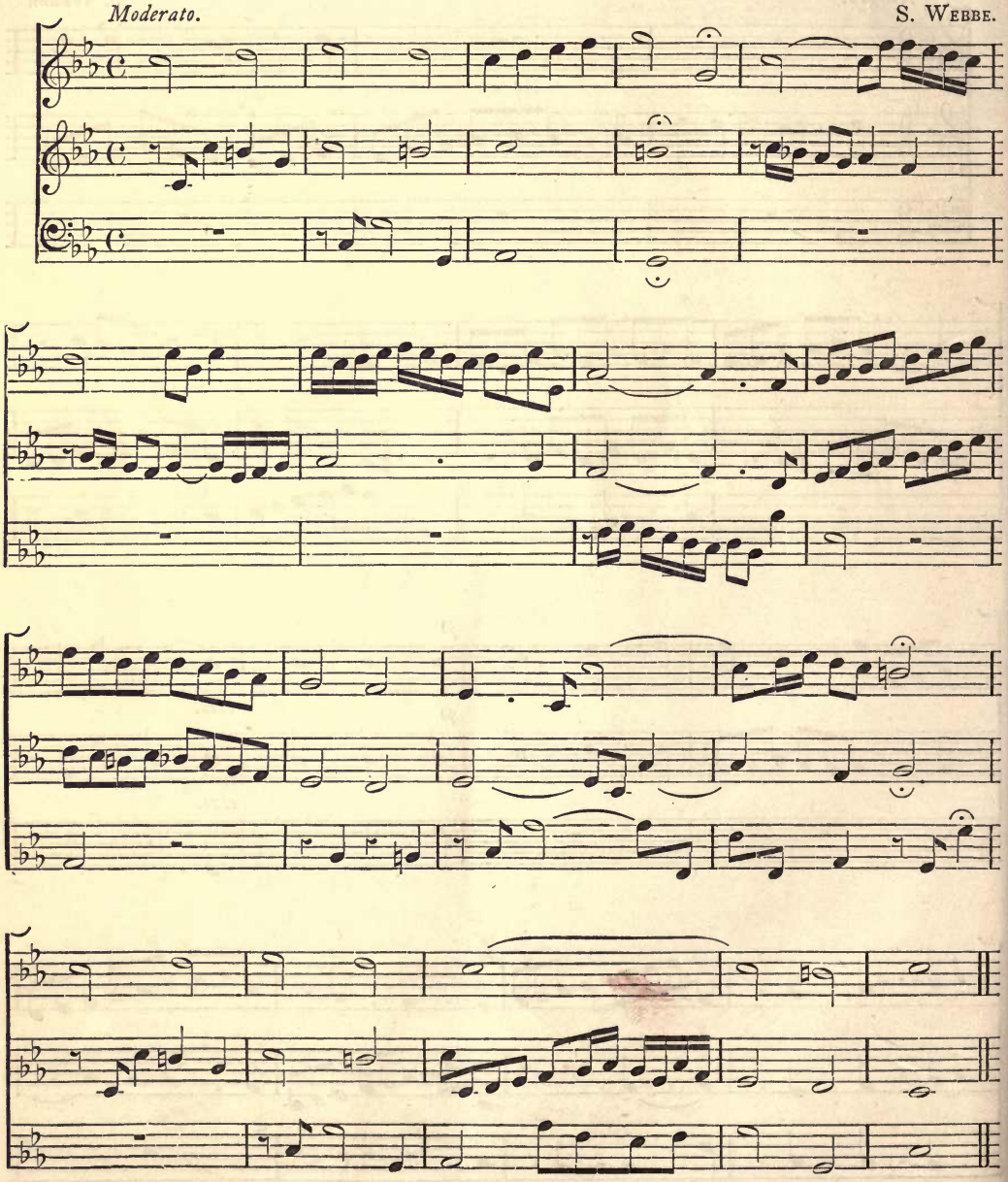




No. 14.

Moderato.

S. Webbe.



APPENDIX.

THE first care of every pupil should be to know the key the piece of music is in which he is about to sing. To help him in this the following plans are added.

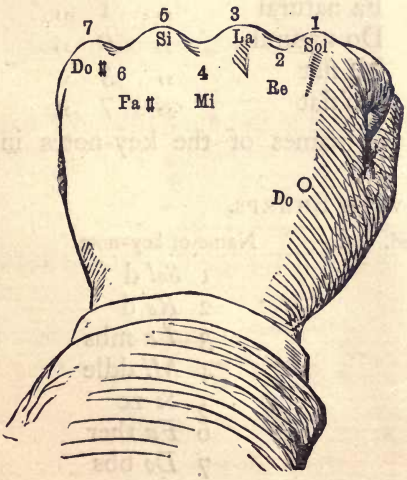
The figure represents the left fist.

Suppose the knuckles numbered with the odd numbers, the spaces between with the even, the space near the knuckle of the thumb being called O.

FOR THE SHARP KEYS.

Commence at O, calling it		Do, the key without flat or sharp,
go to 2,	,,	RE
,, 4	,,	MI
,, 6	,,	FA
then to 1	,,	SOL
,, 3	,,	LA
,, 5	,,	SI
,, 7	,,	DO

Thus you will have the key notes in their proper order as in annexed figure.

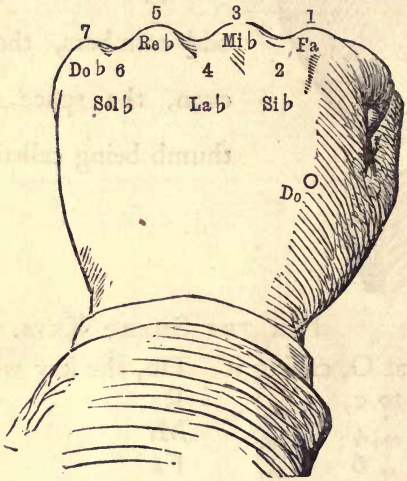


Remember that the new note sharpened is always the 7th of the new key. Thus in Sol, Fa is the note sharpened.

For the flats reverse the order of the scale, and instead of Do, Re, Mi, Fa, Sol, La, Si, Do,

Commence at O, calling it		Do
go to 2	,,	Si flat
,, 4	,,	La flat
,, 6	,,	Sol flat
then to 1	,,	Fa
,, 3	,,	Mi flat
,, 5	,,	Re flat
,, 7	,,	Do flat

And the flat keys will be in their proper order as under :—



The keys with sharps being remembered, those with flats are easily known, or *vice versa* if the following rule be observed..

Any two numbers that will make 7 will have a key-note of the same name. Thus—

Sol	has 1 sharp		Sol flat	will have 6 flats	
Re	,, 2 sharps		Re flat	,, 5	,,
Fa ♯	,, 6	,,	Fa natural	,, 1	,,
Do ♯	,, 7	,,	Do natural	,, 0	,,
Mi	,, 4	,,	Mi flat	,, 3	,,
Do	,, 0	,,	Do flat	,, 7	,,

Another plan is to arrange the names of the key-notes in a nonsense line thus :—

Keys with Sharps.

Name of new note sharpened.	Name of key-note.
1 *Fa* ther	1 *Sol* d
2 *Do* bbs	2 *Re* d
3 *Sol* d	3 *La* mbs
4 *Re* d	4 *Mi* ddle
5 *La* mbs	5 *Si* ze
6 *Mi* ddle	6 *Fa* ther
7 *Si* ze	7 *Do* bbs

Keys with Flats.

Name of new note flattened.	Name of key-note.
1 *Si* ze	1 *Fa* ther
2 *Mi* ddle	2 *Si* ze
3 *La* mbs	3 *Mi* ddle
4 *Re* d	4 *La* mbs
5 *Sol* d	5 *Re* d
6 *Do* bbs	6 *Sol* d
7 *Fa* ther	7 *Do* bbs

Or calling the notes A, B, C, &c.

Keys with Sharps.

Name of new note sharpened.	Name of key-note.
1 *F*ather	1 *G*oes
2 *C*harles	2 *D*own
3 *G*oes	3 *A*nd
4 *D*own	4 *E*nds
5 *A*nd	5 *B*attle
6 *E*nds	6 *F*ather
7 *B*attle	7 *C*harles

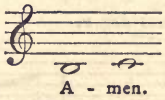
Keys with Flats.

Name of new note flattened.	Name of key-note.
1 *B*attle	1 *F*ather
2 *E*nds	2 *B*attle
3 *A*nd	3 *E*nds
4 *D*own	4 *A*nd
5 *G*oes	5 *D*own
6 *C*harles	6 *G*oes
7 *F*ather	7 *C*harles

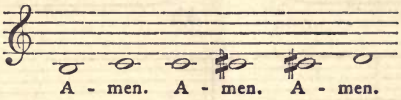
The Chromatic Scale.

The Chromatic Scale may be taught in this way, practise the "Amen," Fig. 21, page 12.

Sing it again an octave lower, thus :—

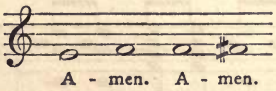


Then start from the note last sung, and so on until the scale is completed.



Next, leave out the second syllable in "A - men," then the repeated note.

No. 1.



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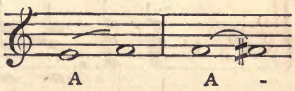

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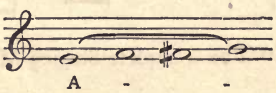


VOCAL EXERCISES.*

No. 1.

Altos and Basses.

Ah . . . . . Ah . . . . . .

Trebles and Tenors.

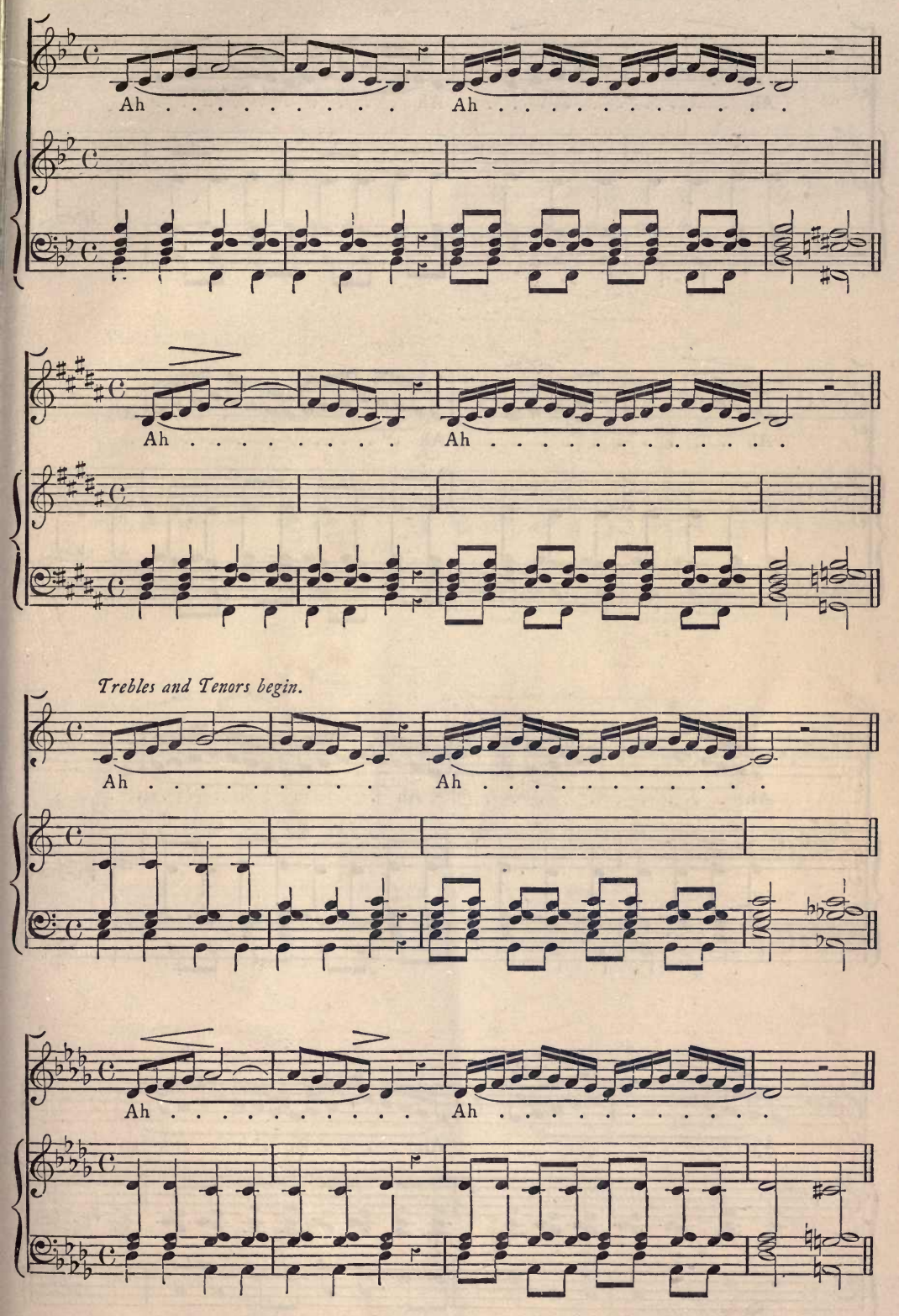
Ah . . . . . Ah . . . . . .

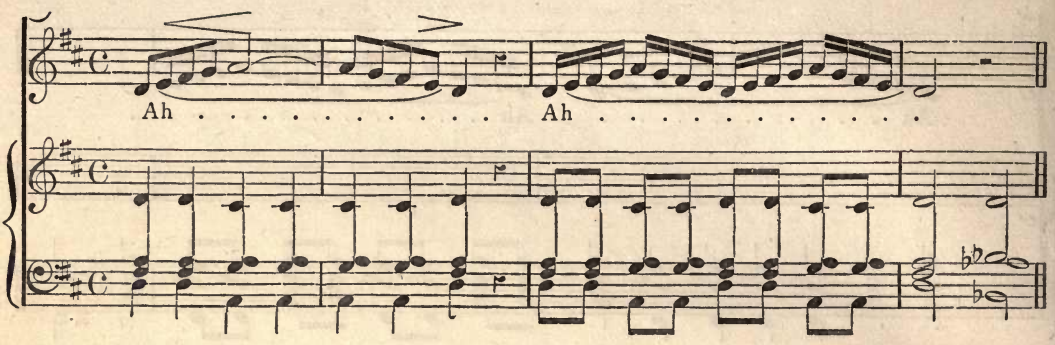
No. 2.

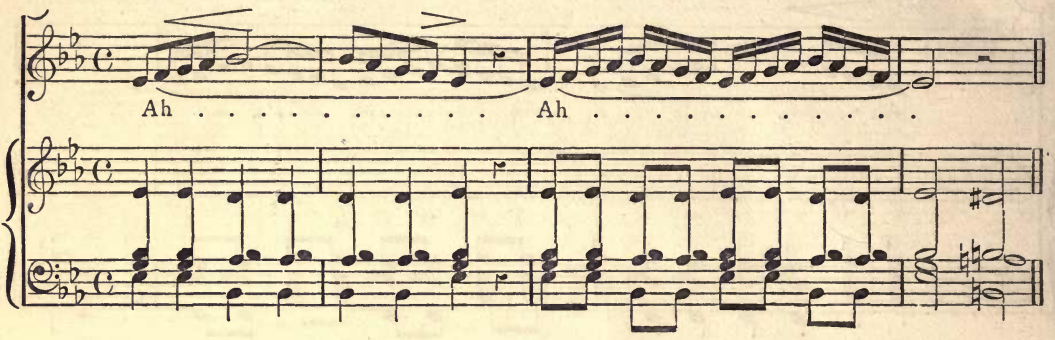
Altos and Basses begin.

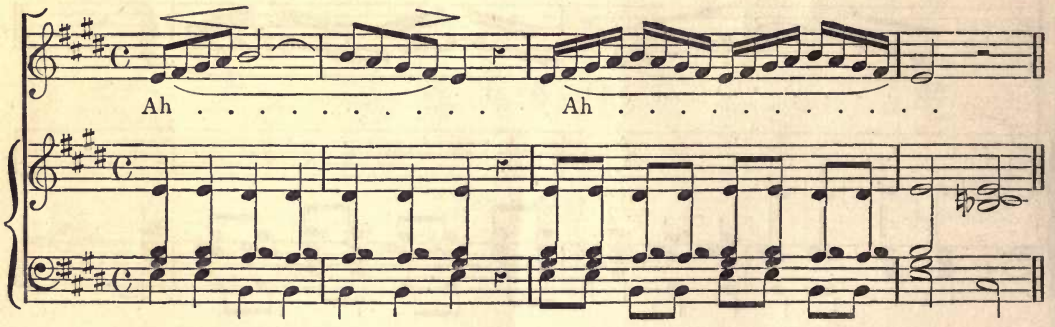
Ah . . . . . Ah . . . . . .

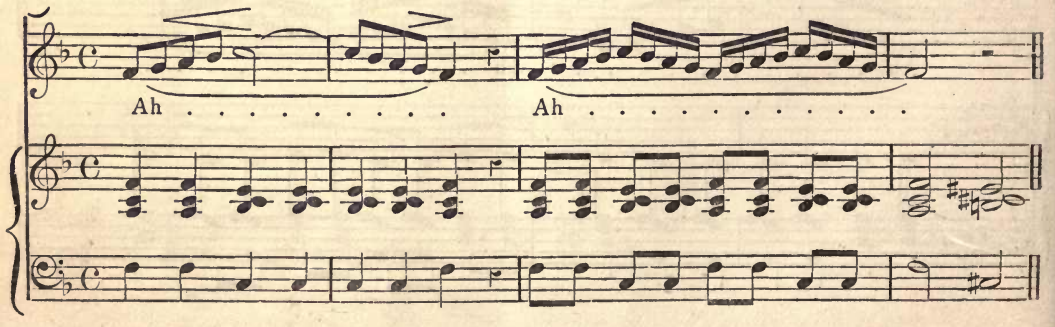
* Nos. 2, 3, and 4 are from "The Complete Singing Method" by the late Mr. John Wass.

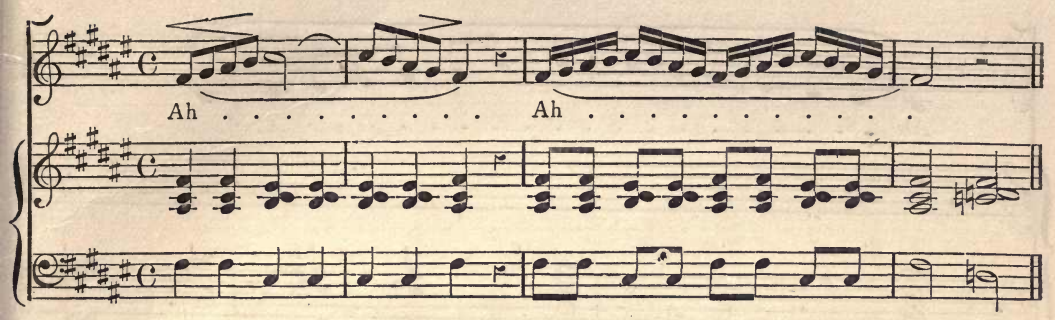

Ah . . . . . Ah . . . . . .
Ah . . . . . Ah . . . . . .
Trebles and Tenors begin.
Ah . . . . . Ah . . . . . .
Ah . . . . . Ah . . . . . .


Ah . . . . . Ah . . . . . .

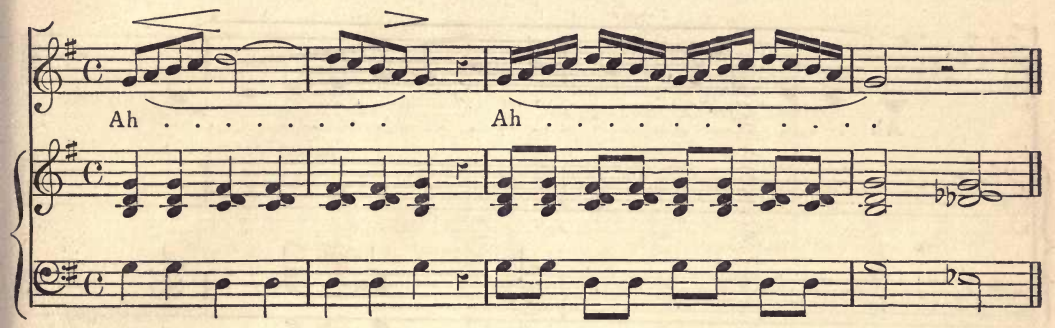

Ah . . . . . Ah . . . . . .

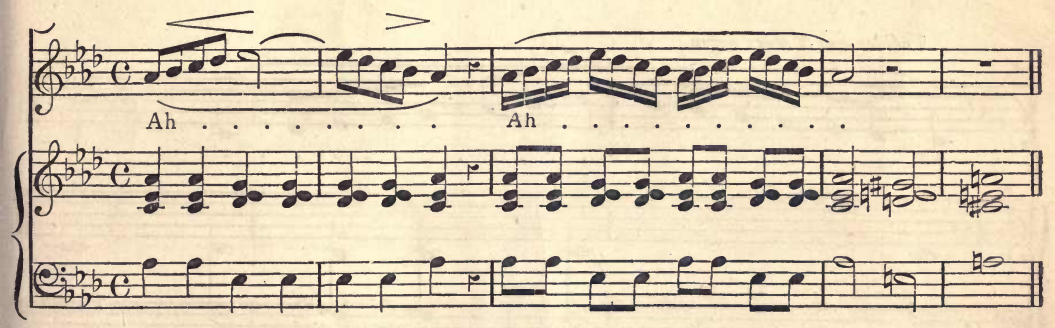

Ah . . . . . Ah . . . . . .


Ah . . . . . Ah . . . . . .



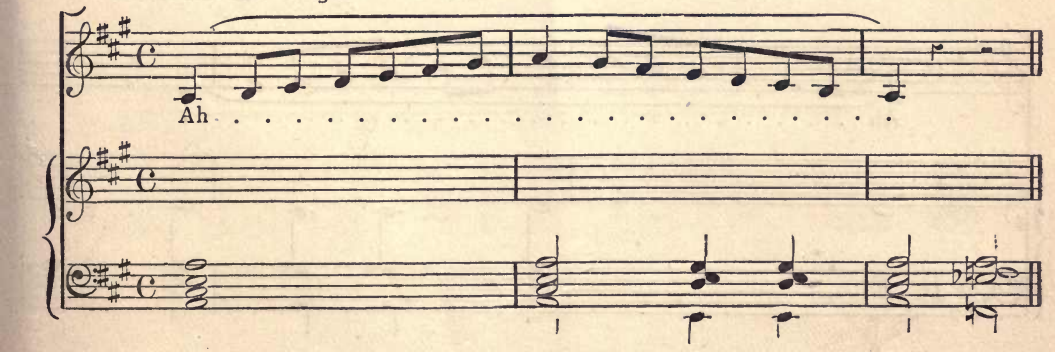
Altos and Basses end.

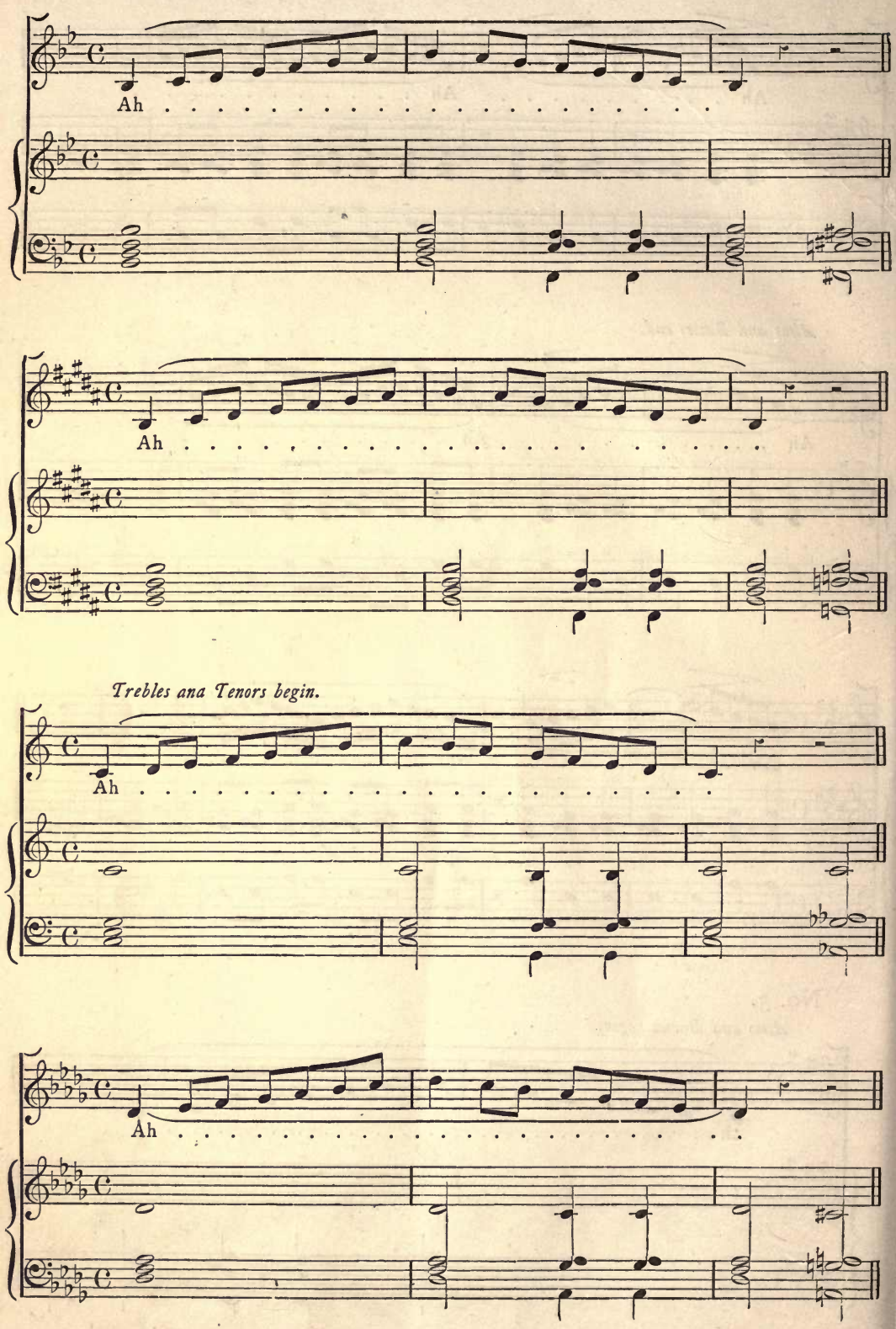




No. 3.

Altos and Basses begin.




Ah
Ah
Trebles ana Tenors begin.
Ah
Ah

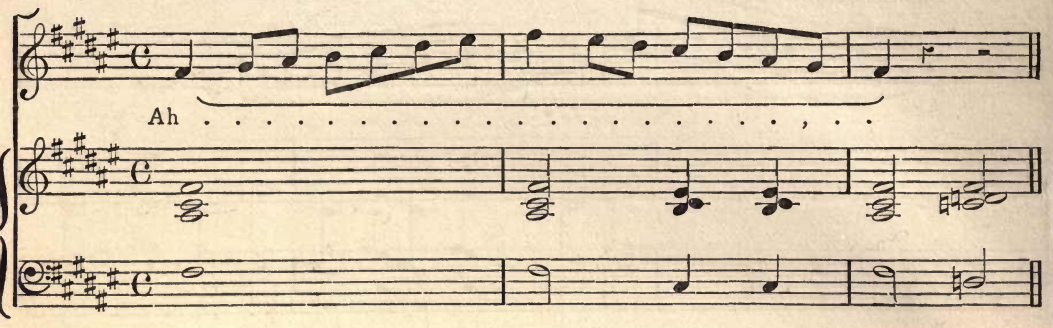
Altos and Basses end

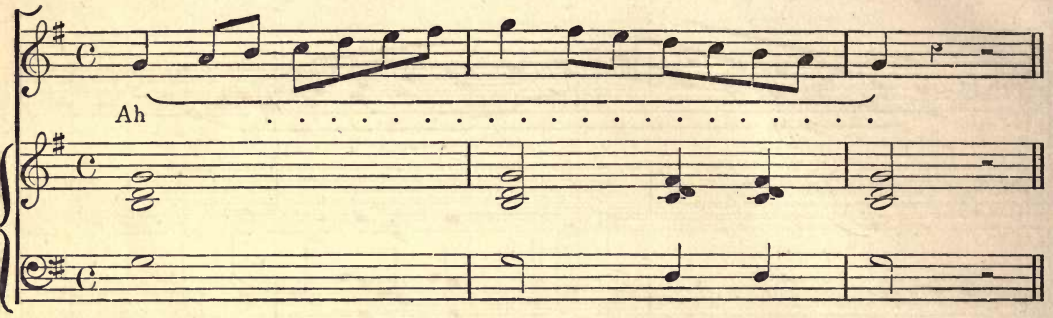
Ah . . . . . .

Ah . . . . . .

Ah . . . . . .

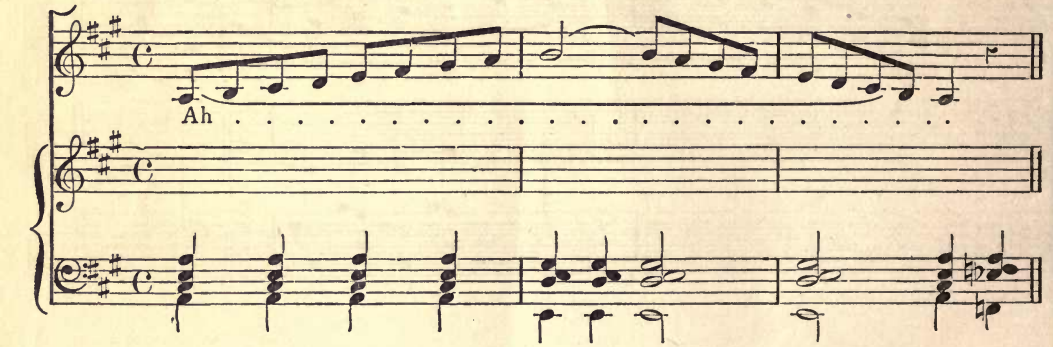
Ah . . . . . .

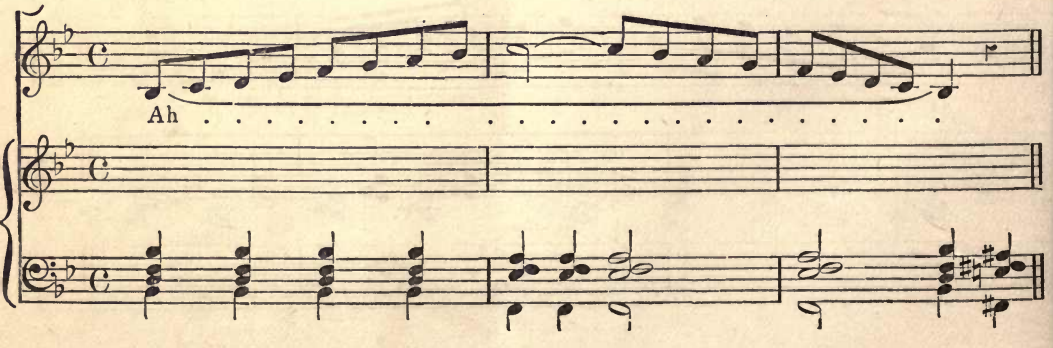


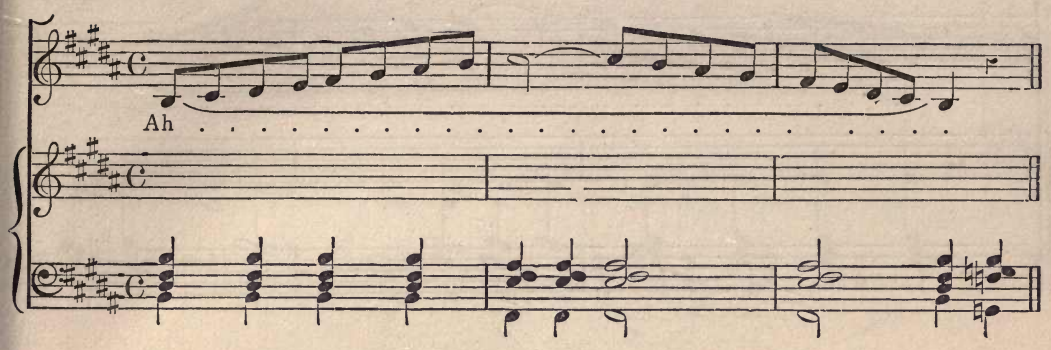


No. 4.

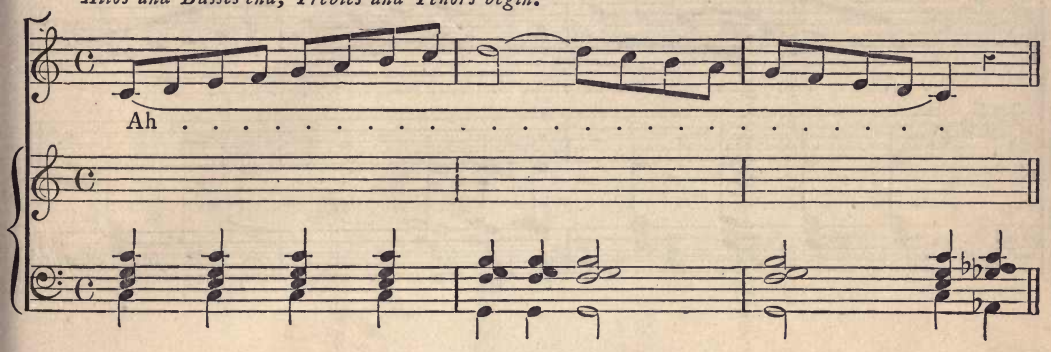
Altos and Basses begin.

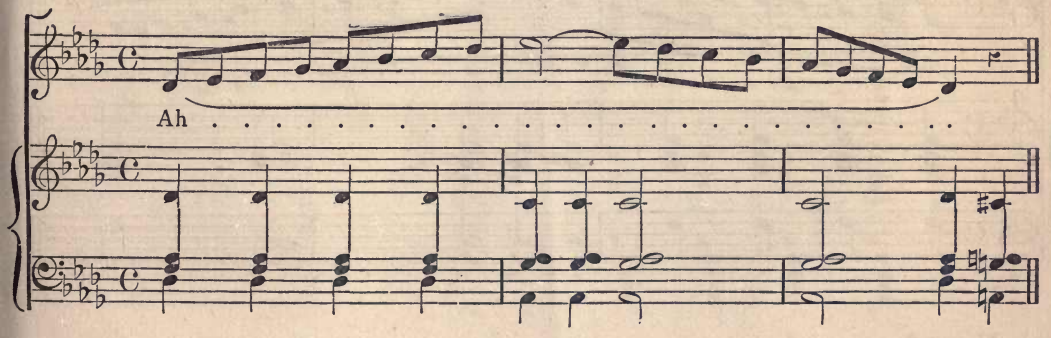


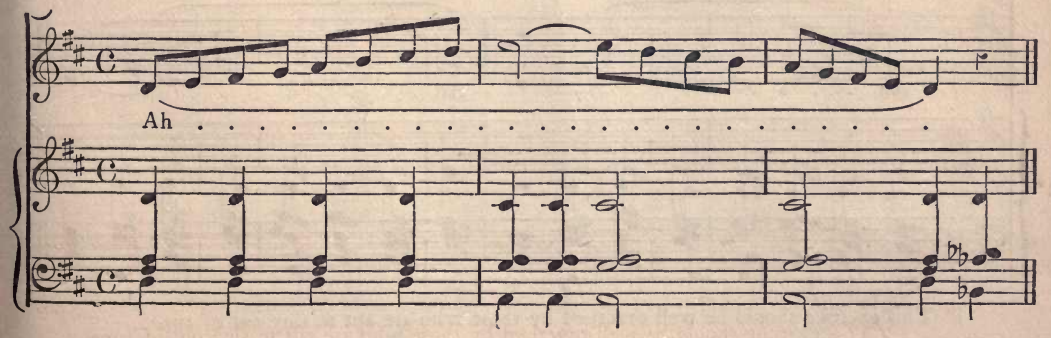


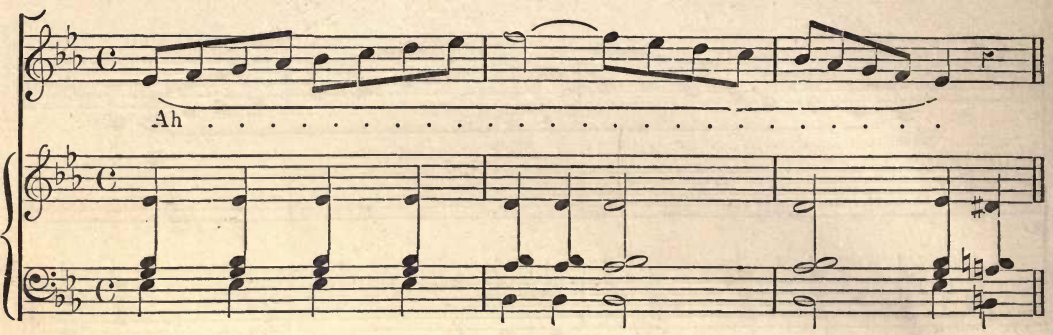


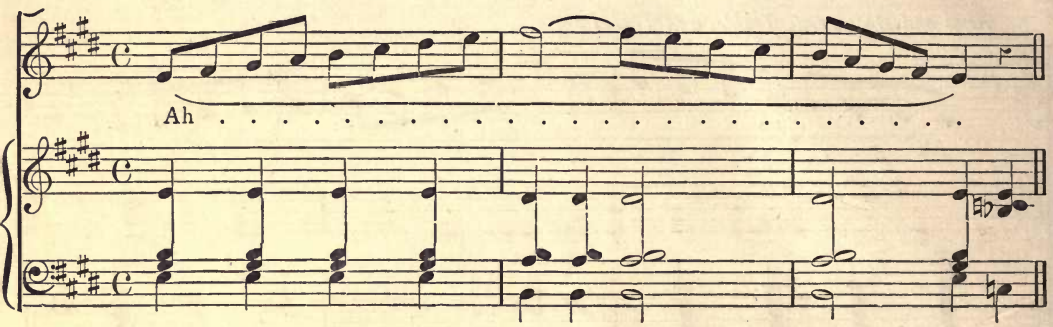
Altos and Basses end, Trebles and Tenors begin.

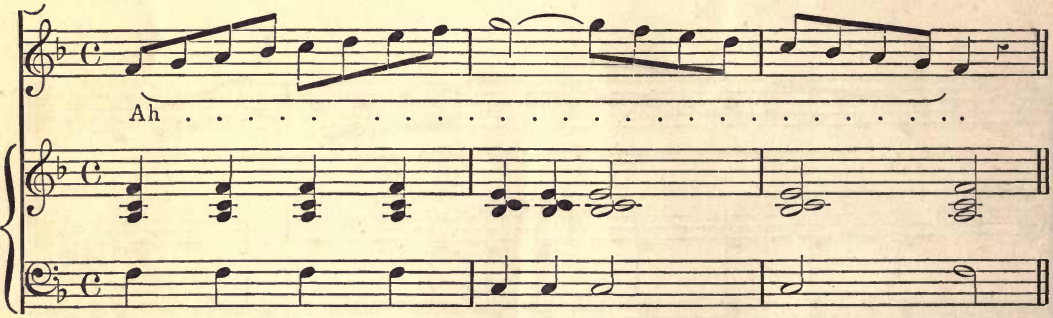




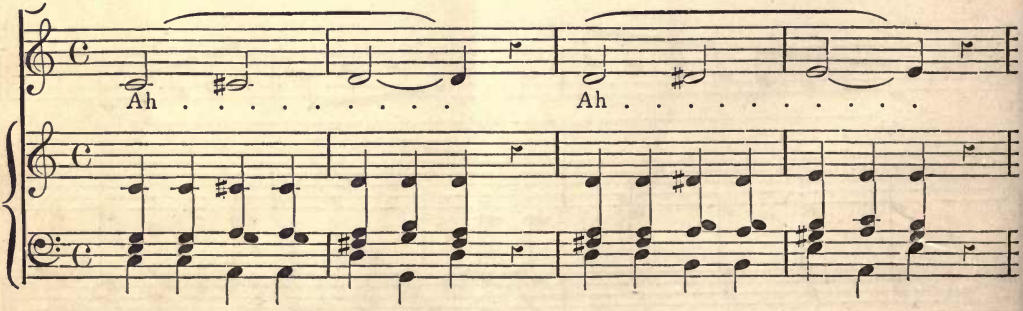




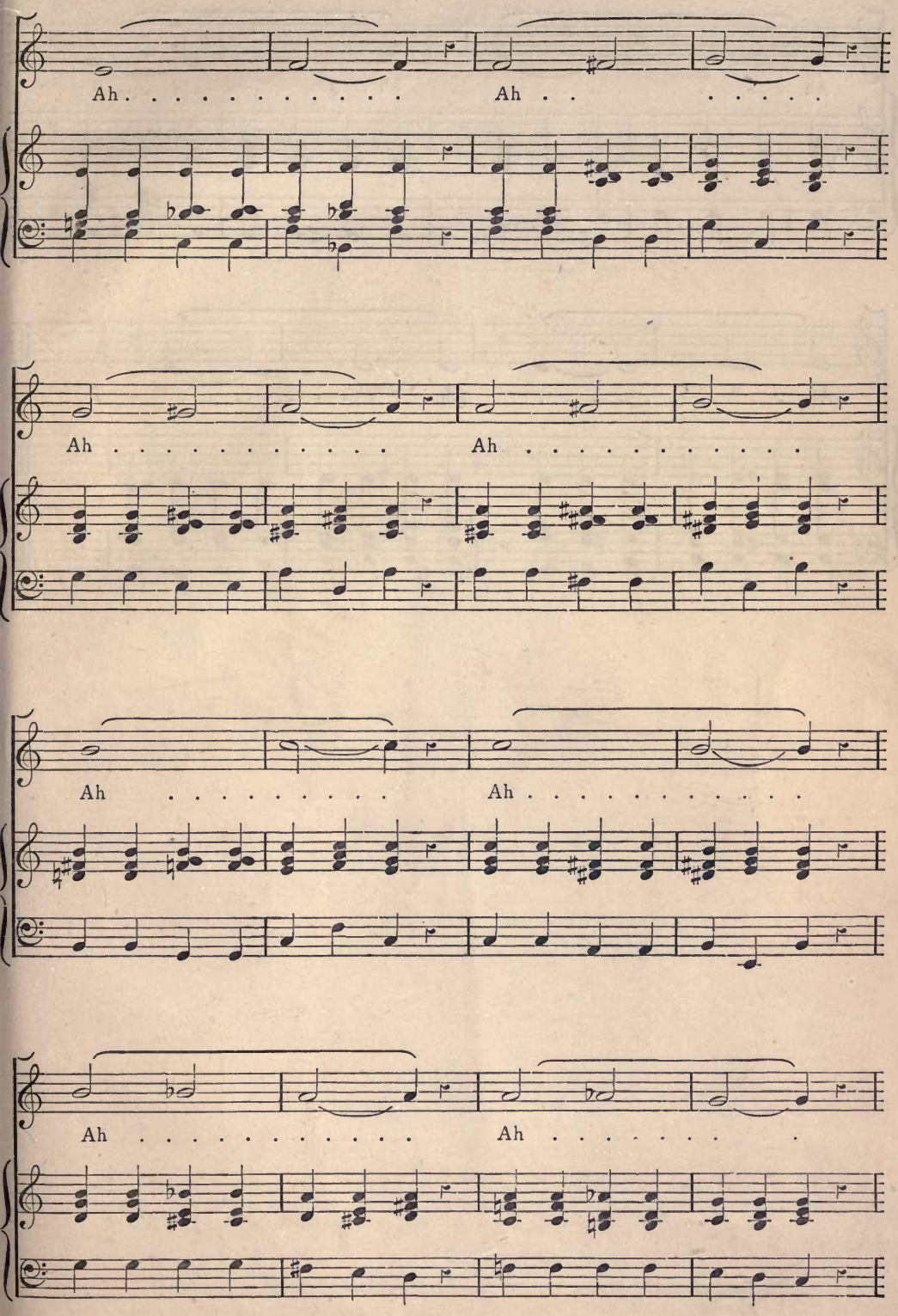


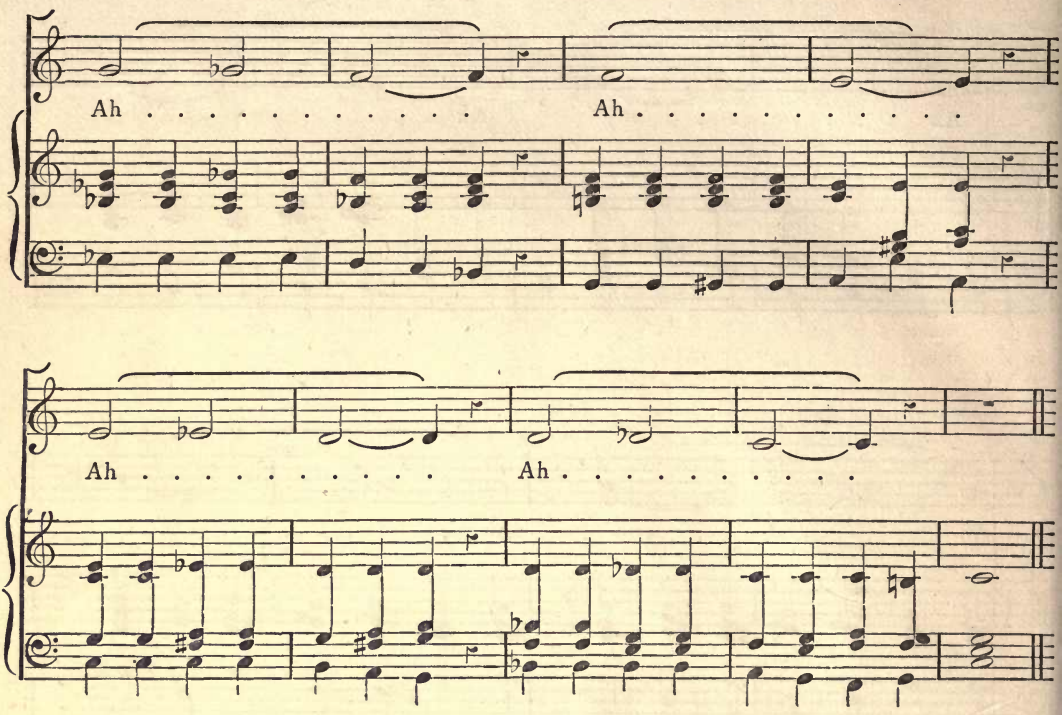


No. 5.*



* This exercise should be well practised by those who are apt to sing out of tune.


Ah . . . . . Ah . . . . . .
Ah . . . . . Ah . . . . . .
Ah . . . . . Ah . . . . . .
Ah . . . . . Ah . . . . . .



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